Publication No. 15.

BRISTOL MUSEUM AND ART GALLERY.

Art Gallery Catalogue

DESCRIPTIVE NOTES

OF THE

PERMANENT

COLLECTION OF PICTURES

AND THE

COLLECTION OF STATUARY.

COMPILED BY
RICHARD QUICK,
SUPERINTENDENT.

BRISTOL.

1912.

Price Twopence.

Second Edition.

The ***Museum*** and ***Art Gallery*** is open ***Free*** on Week-days as follows:—

MONDAY, TUESDAY, THURSDAY, and FRIDAY,
10.0 a.m. to 6.0 p.m.

WEDNESDAY and SATURDAY,
10.0 a.m. to 9.0 p.m.

BANK HOLIDAYS, 10.0 a.m. to 9.0 p.m.

Closed on
GOOD FRIDAY and CHRISTMAS DAY.

The ***Art Gallery*** also is open ***Free*** on the

First and Third SUNDAYS in each Month, from 2.0 p.m. to 5.0 p.m.

Umbrellas, sticks, &c., must be left at the Counter in the Central Hall.

ALL COMMUNICATIONS TO BE ADDRESSED TO "THE DIRECTOR, MUSEUM & ART GALLERY."

TELEPHONE No 1419.

Bristol Museum & Art Gallery.

Herbert Bolton, M.Sc. F.R.S.E.
DIRECTOR.

June 5th., 1916.

W. Robert, Esq.

Dear Sir,

I beg to enclose herewith our Catalogues of the "Sharples Collection", and also of the "Permanent Collection of Pictures and of Statuary", the prices of which are 6d. and 2d respectively.

I remain,

Yours faithfully,

H Bolton

Director.

rt Gallery Catalogue

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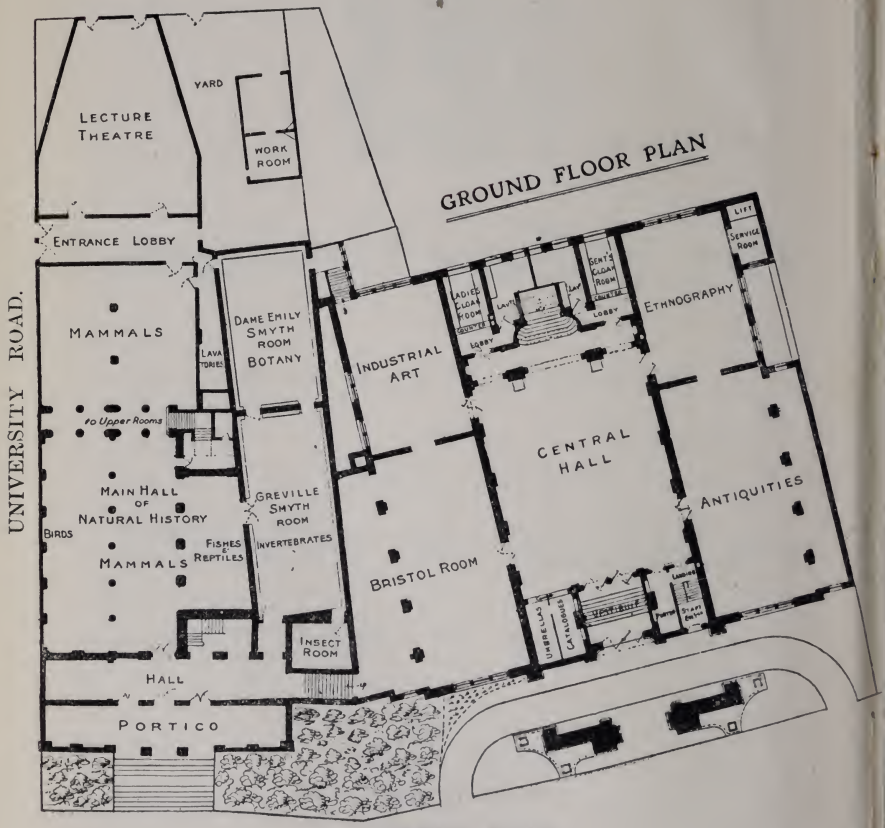
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UNIVERSITY ROAD.
QUEEN'S ROAD.
LECTURE THEATRE
YARD
WORK ROOM
ENTRANCE LOBBY
MAMMALS
LAVATORIES
to Upper Rooms
MAIN HALL OF NATURAL HISTORY
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DAME EMILY SMYTH ROOM
BOTANY
GREVILLE SMYTH ROOM
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HALL
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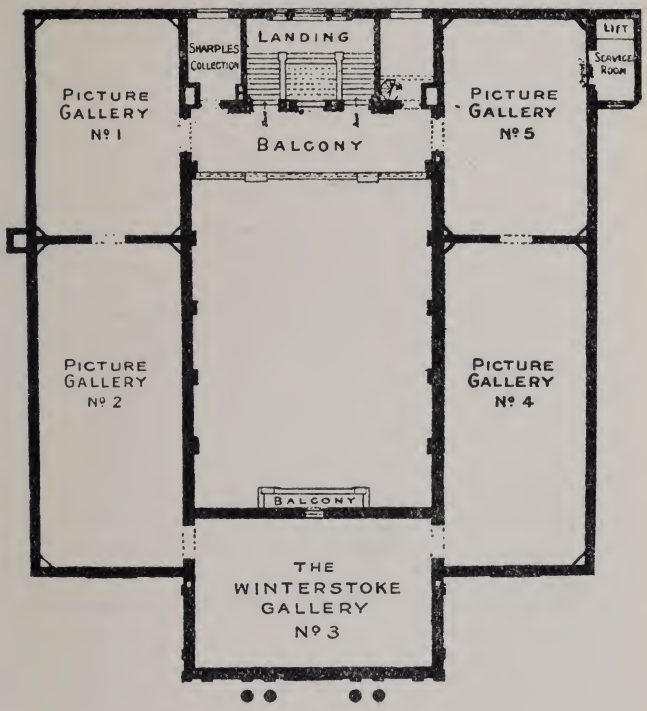
ART GALLERY PLAN



Museum and Art Gallery Committee, 1912.

The Right Hon. THE LORD MAYOR.

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HERBERT BOLTON, F.R.S.E., F.G.S.

Superintendent of Art Gallery:
RICHARD QUICK.

Prefatory Note.

THE Bristol Art Gallery was generously presented to the City by Sir William Henry Wills, Bart. (Lord Winterstoke), and the key of the building handed over to the Lord Mayor on January 2nd, 1905.

The building is classic in style, and of imposing appearance, the crowning feature of the elevation being a sculptured group symbolical of the arts of painting, sculpture, and architecture. It is built of Bath stone, which is admirably suited to this style of architecture.

The façade is 136 ft. by 112 ft. The architects were Mr. Frank Wills, F.R.I.B.A., and Messrs. Houston and Houston, A.R.I.B.A.

The large, top-lighted Central Hall, into which the main entrance leads, presents an effective combination of strength and delicacy, its height and size being made exceptionally pleasing by the graceful carving and other enrichments, the decorative glass and rich marble work. Leading out of this hall (which contains loan cases from the Victoria and Albert Museum), on the ground floor are four Museum Rooms, and over these, on the first floor, are corresponding rooms, forming four of the five Picture Galleries, the other gallery being above the arched entrance; all the galleries communicate by means of handsome doorways.

A balcony, or mezzanine gallery, runs round the Central Hall, and leads to the tea room, print room, and Superintendent's room.

The steps throughout are of white veined marble. The doors, seats, counters, and all internal woodwork are of polished American walnut, and the handles, &c., are of antique bronze.

The ground-floors are of mosaic work, and the floors of the picture galleries of oak parquetry. The entire building is lighted with electric light.

In panels on the West wall of the Central Hall are carved the following names: ROMNEY, HOLBEIN, REYNOLDS, MURILLO and RUBENS; and on the East wall: TURNER, VANDYCK, GAINSBOROUGH, WATTEAU and TITIAN.

In the Central Hall is a bronze tablet recording the gift of the building by Lord Winterstoke to his native city.

The Art Gallery was officially opened by Prof. Sir Hubert von Herkomer, C.V.O., R.A., on February 15th, 1905.

Here their Majesties King Edward and Queen Alexandra were entertained at luncheon by the Lord Mayor, Alderman Sir Edward Burnet James, on the occasion of their visit to open the Royal Edward Dock, July 9th, 1908.

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Introduction.

Nine Loan Exhibitions have been held at the Museum and Art Gallery, which have attracted in the aggregate 1,474,696 people.

	Attendances.
First was in 1905, Feb. 20th—June 24th, a General Collection	289,129
Second was in 1905, July 22nd—Dec. 30th, of local Historical Portraits	210,965
Third was in 1906, Jan. 24th—April 21st, of Water Colours of the British School	109,145
Fourth was in 1906, June 2nd—Dec. 2nd, of works by Stott of Oldham and his Contemporaries	176,760
Fifth was in 1906-7, Dec. 24th—April 7th, of Old Masters	97,534
Sixth was in 1907, May 1st—Sept. 30th, of works by Edwin Long, R.A., &c....	170,357
Seventh was in 1908, May 1st—Sept. 30th, "Animals in Art"	171,230
Eighth was in 1909, May 1st—Sept. 30th, "Maritime Art"	174,679
Ninth was in 1910, March 21st—June 23rd, Water Colours of the British School ...	74,897
	1,474,696

The Art Gallery, since the opening on February 20th, 1905, to Feb. 20th, 1912, has been visited by 2,634,297.

RICHARD QUICK,
Superintendent.

May, 1912.

REPRODUCTION OF PICTURES.

The Permanent Pictures, being the property of the Corporation of Bristol, may not be reproduced in any form without the permission of the Museum and Art Gallery Committee.

CATALOGUE.

NOTE.—As the frequent rearrangement of the Galleries necessitates a change in the position of some of the Pictures, they may not be found in the order in which they occur in the Catalogue, but, being numbered, they may readily be found by reference to the consecutive numbers prefixed to the titles. The Catalogue number of each Picture will be found on the left-hand side of the frame (gilt card).

The letters w. *and* h. *in the sizes of the Pictures mean wide and high (sight measurement).*

Works marked with an asterisk (*) are hung in the Bristol Room on the Ground Floor.

Permanent Collection.

THE NAMES OF THE ARTISTS ARRANGED ALPHABETICALLY.

ALLORI (Alessandro).

(FLORENTINE SCHOOL.)

B. 1535. D. 1621.

Alessandro Allori, called Bronzino II, studied under his uncle, Angelo Allori, called Bronzino I.

1. NOLI ME TANGERE.

Purchased from the Bowles Collection.

The Magdalen stretches out her hand to touch Christ, who is represented with a spade in His hand because she had first supposed Him to be the gardener. But He bids her forbear:

"Touch Me not" (*noli me tangere*) "for I am not yet ascended to My Father."

On the back of the picture it states, "From the Pucci Gallery, Florence." Some of these pictures were sold at various times; for instance, in 1857 "The Martyrdom of St. Sebastin," by Pollaiolo was sold and is now in the National Gallery.

On Panel, 23 in. w. by 27 in. h. Signed—*A.A.*, 1571.

ARMITAGE (E.), R.A.

B. 1817. D. 1896.

Edward Armitage was born in London in 1817. He studied mainly in France and Germany, became a pupil at the Ecole des Beaux Arts in Paris in 1835, and studied under Paul Delaroche, the French historical painter. In 1842 he exhibited at the Paris Salon his first large picture, "Prometheus Bound." He was represented at the Royal Academy for the first time in 1848, by "Henry VIII. and Catherine Parr," and "Trafalgar," the latter representing the death of Nelson. These were followed in subsequent years by many other works, of which perhaps the most notable was his "Samson," in 1851. He was elected an Associate of the Royal Academy in 1867, and a Royal Academician in 1872. He died at Tunbridge Wells in 1896, aged 79.

2. SAMSON IN PRISON.

Presented by Sir Herbert Ashman, Bart.

(Exhibited at the Royal Academy, 1851.)

The picture illustrates the passage in the Book of Judges which refers to Samson's captivity and the cruelties he suffered at the hands of his enemies: "But the Philistines took him, and put out his eyes, and brought him down to Gaza, and bound him with fetters of brass, and he did grind in the prison-house."—*Judges* xvi. 21. The scene is dramatically presented to the spectator. Samson, with face upturned, mourns his unhappy fate, as with great strength he pushes forward the pole that turns the corn-mill, in front of which a slave apparently is prepared to urge him with a whip to greater speed, while a Philistine keeper, on the opposite side of the mill to that occupied by Samson, is seated on the same pole, directing with a pointed staff the movements of the captive. In the background are two young Philistine girls regarding with a kind of compassionate interest Samson at his wretched task; and curiosity has attracted a group of the inhabitants of Gaza to the windows of the prison-house.

On Canvas, 77 in. w. by 51 in. h. Signed and dated 1851.

ARMSTRONG (F. A. W. T.), R.B.A.

3. LINCOLN CATHEDRAL.

Presented by J. H. Howell, Esq

On Canvas, 25 in. w. by 30 in. h.

4. SCOTCH FIRS.

Presented by J. J. Mackay, Esq.

On Canvas, 33½ in. w. by 47 in. h.

5. EVENTIDE.

Presented by S. Arthur Shirley, Esq.

On Canvas, 48 in. w. by 34 in. h.

5a. BRISTOL CATHEDRAL.

From the south side, during the clearing for the railway in 1904.

On Canvas, 45 in. w. by 30 in. h.

Purchased.

J. AUMONIER, R.I.

B. 1832. D. 1911.

5b. TOILERS OF THE FIELD.

Winterstoke Bequest.

(*Exhibited at the Royal Academy, 1876.*)

A charming and suggestive composition, with a beautiful effect of evening light.

Although the artist's name is French, he was born in London, and was a self-taught painter, who achieved considerable success. In his landscapes, detail though not suppressed, is held in subordination to some effect of light or colour which pervades the picture and impresses upon it unity of tone and feeling. This characteristic is well seen in the above picture, for which Mr. Aumonier, in 1876, was awarded the Heywood Gold Medal by the Council of the Royal Manchester Institution. He died in 1911.

The locality is on the banks of the River Test, at Overton, Hampshire.

On canvas, 62 in. w. by 28½ in. h.

BARKER (Thomas).

B. 1769. D. 1847.

Thomas Barker (called "Barker of Bath") was born near Pontypool, in Monmouthshire, in 1769. Barker early showed a remarkable genius for drawing figures and designing landscapes, and on the removal of the family to Bath, he found a valuable patron in Mr. Spackman, a wealthy coach-builder of that city. For several years he employed himself in copying the works of the old Dutch and Flemish masters, and at the age of 21 was sent to Rome. This proved of great advantage to him, although he painted very few pictures there. On his return he settled at Bath, and from that time his career was a most successful one. He exhibited eighteen works at the Royal Academy, and many at the British Institution, between 1791 and 1829. He died at Bath on the 11th December, 1847.

6. THE BANDITS.

Presented by Sir Herbert Ashman, Bart.

On Canvas, 78 in. w. by 72 in. h. Signed—*Thos. Barker, pinxt, Rome, 1793.*

BARTLETT (C. W.).

7. A DUTCH FUNERAL.

Presented by A. Capper Pass, Esq.

(Exhibited at the Royal Academy, 1902; also at the Paris Salon.)

A crowd of mourners at a funeral in Holland. A blue-painted farm wagon, in which are seated four women in quaint white caps, two with their dark green shawls stretched canopy-wise over their heads, bowed in prayer. A red wagon follows, with women in white coifs; and behind, a string of vehicles winds down a snowy slope. Alongside the wagons sombre men in black, with heavy homely faces, trudge through the snow.

On Canvas, 79 in. w. by 63 in. h. Signed and dated 1902.

7a. A SUNNY CORNER IN HOLLAND.

Presented by Geo. E. Blood, Esq.

Water-Colour, 21 in. w. by 18½ in. h.

BARTLETT (W. H.).

B. 1809. D. 1854.

8. BRISTOL FROM THE BATH ROAD.

Braikenridge Bequest.

Water-Colour, 14 in. w. by 9 in. h.

BARTLETT (W. H.)

B. 1857. (LIVING.)

W. H. Bartlett was born in London, 1857. He first exhibited about 1874. In 1876 he went to Paris and studied under Gérome at the Ecole des Beaux Arts, and afterwards at the Munich Academy. His first work of importance was exhibited at the Salon in 1881, and since then he has been a constant exhibitor in London and the provinces.

8a. THE FERRY.

Kennedy Bequest.

(*Exhibited at the Royal Academy, 1892.*)

On Canvas, 50 in. w. by 36 in. h.

BERGHEM (Nicholas).

B. 1620. D. 1683.

Berghem belonged to the Dutch School. He painted in several styles, his landscapes with cattle and figures being, perhaps, most characteristic.

9. JACOB'S JOURNEY AND THE PILLAR OF BETHEL.

Permanent Loan from the Bristol Fine Arts Academy.

BEVERLEY (W. R.).

10. MORNING MISTS: HASTINGS BOATS.

Talmadge Bequest.

(*Exhibited at the Royal Academy, 1875.*)

Water-Colour, 53 in. w. by 31 in. h. Signed.

BIRD (Charles).

11. ST. GEORGE'S CHAPEL, WINDSOR.

Presented by Mr. W. WEAVER.

Etching (Artist's signed proof), 15 in. w. by 21 in. h.

BIRD (Edward), R.A.

B. 1772. D. 1819.

Edward Bird, R.A., was born at Wolverhampton in 1772, and came to Bristol about 1792, and in 1797 had a drawing school. He painted portraits and historical subjects. He died in 1819, and was buried in the Cloisters of Bristol Cathedral.

12. DR. JOHN KING.

Permanent Loan from the Bristol Fine Arts Academy.

13. MARTHA BIRD (Daughter of the Artist).

Permanent Loan from the Bristol Fine Arts Academy.

14. PORTRAIT OF THE ARTIST.

Permanent Loan from the Bristol Fine Arts Academy.

BOARD (Ernest).

15. THE DEPARTURE OF JOHN AND SEBASTIAN CABOT FROM BRISTOL ON THEIR FIRST VOYAGE OF DISCOVERY, 1497.

Presented by FRANCIS J. FRY, Esq.

(Exhibited at the Royal Academy, 1906.)

John and Sebastian Cabot setting out from Bristol in the *Matthew* on the memorable voyage which resulted in the discovery of North America on the 24th June, 1497. The ship lies alongside the quay. The Mayor of Bristol is bidding farewell to John Cabot. Sebastian is standing behind his father holding the Charter of Henry VII., whilst his mother is being reconciled by a nun to her fate—the parting with husband and son. In the foreground is seen Abbot Newland or "Nailheart" as he was called, who has come to wish the Cabots "God-speed" and blessing on their perilous voyage. In his right hand he holds a crosier, and accompanying him are a monk and acolytes, behind them a crowd of friends. In the background may be seen a portion of the old Bristol Bridge, with houses on it, and away to the right the truncated tower of St. Mary Redcliff. On the right, in the front of the picture, is a notary making a list of the arms, pikes, halberds, and cross-bows, which are being taken on board. The sail, with the Royal and Bristol arms emblazoned upon it, is painted in gay Venetian style.

On Canvas 84 in. w. by 67 in. h. Signed and dated 1906.

15a. FORTUNA.

Purchased 1911.

Fortuna — the goddess of fortune (usually represented blindfolded)—is shown seated on some high castle wall overlooking the city over whose destinies she presides. She is using playing-cards, and at the back of her is a canopy or screen, on which are worked the usual attributes of the goddess—the wheel, emblem of her inconstancy, and two horns of plenty (cornucopiæ). Good and bad fortune are denoted by her white and black costume, and the notes of interrogation obviously refer to the uncertainty of it all. On the right is a bag of gold referring to fortune in money matters, and on her left allusions to Love and Fame in Cupid's bow and darts and a laurel wreath. The bird represents the messenger of good or bad fortune.

On Canvas, 18 in. w. by 24 in. h.

BORRAS (Vicente).

16. THE CONVERSION AT SEVILLE OF SAINT HERMENEGILDUS.

Permanent Loan from the Bristol Fine Arts Academy.

Hermenegildus, a West Gothic prince, was canonised by Pope Sixtus V, tradition having pictured him as the champion of the Catholic faith against the Arian, a doctrine founded in the fourth century, which was prevalent among the Goths, and to which his father adhered, by whom, after being admitted to a share of the government in 573, he was put to death at Tarraco in 585.

G. H. BOUGHTON, R.A.

B. 1832. D. 1905.

G. H. Boughton, R.A., was born in Norfolk, 1833. Studied at New York and Paris. Visited Holland, and painted a number of Dutch scenes. He also painted and exhibited other pictures of Puritan life in New England. Elected A.R.A. 1879, and R.A. 1896. Died in 1905.

16a. AN EXCHANGE OF COMPLIMENTS, MUIDEN, NORTH HOLLAND.

Winterstoke Bequest.

(*Exhibited at the Royal Academy, 1882.*)

On Canvas, 65 in. w. by 41 in. h.

16b. A FROSTY NIGHT.

Winterstoke Bequest.

(*Exhibited at the Royal Academy, 1904.*)

On Canvas, 60 in. w. by 44 in. h.

BRANWHITE (C.), R.W.S.

B. 1817. D. 1880.

Charles Branwhite was born at College Green, Bristol, in 1817. He began as a sculptor, but in 1838 was led to exchange the chisel for the brush. He formed a friendship with William Müller, with whom he studied, and spent much time in sketching in Leigh Woods and other beautiful spots in the neighbourhood. He was a Member of the Society of Painters in Water-Colours for some years before his death, which occurred in 1880. His works are chiefly landscapes, and he exhibited nine works at the Royal Academy between 1845 and 1856.

17. A BREEZY DAY ON THE COAST.

Presented by Charles Thomas, Esq.

On Canvas, 73 in. w. by 46 in. h. Signed and dated 1877.

18. CLIFTON, 1842.

Purchased out of the Capper Pass Bequest.

On Canvas, 54 in. w. by 36 in. h.

19. SCENE IN NORTH WALES.

Permanent Loan from the Bristol Fine Arts Academy.

20. A GLEAM OF MARCH SUNSHINE.

Permanent Loan from the Bristol Fine Arts Academy.

21. LANDSCAPE STUDIES.

Permanent Loan from the Bristol Fine Arts Academy.

21a. THE NEATH RIVER, SOUTH WALES.
(*Dated 1867.*)
Winterstoke Bequest.
On Canvas, 51 in. w. by 30 in. h.

BRANWHITE (N. C.).

B. 1775. D. 1857.

Nathan Cooper Branwhite, portrait and miniature painter, was born in Suffolk in 1775. He early settled down in Bristol, where his work was much appreciated. He exhibited thirteen miniatures at the Royal Academy between 1802 and 1828. He died in 1857. He was the father of Charles Branwhite.

22. PORTRAIT OF RICHARD SMITH, Surgeon.
Presented by T. D. Taylor, Esq. 1905.
On Canvas, 26 in. w. by 30 in. h.

BREANSKI (Gustave de).

23. FOLKESTONE BEACH.
Permanent Loan from the Bristol Fine Arts Academy.

BRETT (Isaac).

23a FUCHSIAS.
Permanent Loan from the Bristol Fine Arts Academy.

BRIGGS (H. P.), R.A.

B. 1792. D. 1844.

Henry Perronet Briggs, historical and portrait painter, was born at Walworth in 1792. He was elected an Associate of the Royal Academy in 1825, and a full Academician in 1832. He died in London in 1844.

24. RAJAH RAM MOHUN ROY.
Presented by Miss Kiddell.
(*Exhibited at the Royal Academy, 1832.*)

Rajah Ram Mohun Roy, the great Hindu Reformer, was born in 1774. He wrote much in Persian, Sanskrit and Arabic against idolatry. He came to England, where he took part in the Reform agitation, and died at Stapleton, Bristol, in 1833. (See "*The last days in England of the Rajah Ram Mohun Roy*," by Mary Carpenter.)
On Canvas, 57 in. w. by 93 in. h.

BROOKS (T.).

25. THE LIFEBOAT GOING TO THE RESCUE.

"Through the wild surf."
Presented by the Right Hon. Lord WINTERSTOKE.
(Exhibited at the Royal Academy, 1861.)
On Canvas, 63 in. w. by 39 in. h.

BROWN (Arnesby), A.R.A.

B. 1866. (Living.)

25a. THE GATE.

A group of cows waiting at a gate, seen against a flat horizon.
Purchased 1911.
(Exhibited at the Royal Academy, 1908.)
On Canvas, 62 in. w. by 44 in. h.

BUCKLER (J.), F.S.A.

B. 1770. D. 1851.

and BUCKLER (J. C.).

B. 1794 D. 1894.

John Chessel Buckler was the son of John Buckler, who was born at Calbourne, Isle of Wight, 1770. The latter practised for a time as an architect, and both are known for their architectural drawings and aquatint engravings of English cathedrals and churches. J. Buckler exhibited at the Royal Academy from 1796 to 1849, and his son from 1810 to 1844. The father died in London in 1851.

From comparison of works exhibited in same years, and particularly in the case of the following series of churches, each of which bears the date 1827, it is evident that father and son travelled together and painted in like localities.

26. SOUTH-EAST VIEW OF DUNDRY CHURCH, Somerset.

Water-Colour, 11½ in. w. by 15 in. h. Signed J Buckler, 1827.

27. WEST VIEW OF DUNDRY TOWER.

Water-Colour, 11 in. w. by 15½ in. h. Signed J. C. Buckler, 1827.

28. SOUTH-EAST VIEW OF BATH-EASTON CHURCH, Somerset.

Water-Colour, 15½ in. w. by 12½ in. h Signed J. Buckler, 1827.

29. SOUTH-WEST VIEW OF BATH-EASTON CHURCH, Somerset.

Water-Colour, 11¼ in. w. by 17 in. h. Signed J. C. Buckler, 1827.

30. SOUTH-EAST VIEW OF CHURCHILL CHURCH, Somerset.

Water-Colour, 15½ in. w. by 12 in. h. Signed J. Buckler, 1827.

31. SOUTH-WEST VIEW OF CHURCHILL CHURCH, Somerset.

Water-Colour, 15¼ in. w. by 11½ in. h. Signed J. C. Buckler, 1827.

32. SOUTH-WEST VIEW OF YATTON CHURCH, Somerset.

Water-Colour, 15½ in. w. by 12¾ in. h. Signed J. Buckler, 1827.

33. SOUTH-EAST VIEW OF CHEWTON-MENDIP CHURCH, Somerset.

Water-Colour, 15¼ in. w. by 13¼ in. h. Signed J. Buckler, 1827.

34. SOUTH-EAST VIEW OF BACKWELL CHURCH, Somerset.

Water-Colour, 15½ in. w. by 13 in. h. Signed J. Buckler, 1827.

35. CHURCH AND CROSS AT WICK ST. LAWRENCE, Somerset.

Water-Colour, 15¼ in. w. by 11¾ in. h. Signed J. C. Buckler, 1827.

36. SOUTH-EAST VIEW OF WOOD-SPRING PRIORY, Somerset.

Water-Colour, 15 in. w. by 12¾ in. h. Signed J. C. B., 1827.

CARTER (R. C.).

B. 1877. D. 1905.

Ruben Charles Carter was born at Clifton in June, 1877. He was a student at the Bristol School of Art, and afterwards developed into a caricaturist. He drew for *Punch* and other magazines. He died in 1905.

37. MONTHS OF THE YEAR.

Presented by R. T. Carter, Esq.

Twelve drawings in Indian Ink. Each 8 in. w. by 5½ in. h. Signed.

38. MR. PUNCH'S ARTIST'S MODEL BALL.

Presented by R. T. Carter, Esq.

Indian Ink drawing, 16 in. w. by 11 in. h. Signed and dated 1903.

39. MORE SIGNS OF A COMING SPRING.

Presented by R. T. Carter, Esq.

Indian Ink drawing, 9½ in. w. by 6 in. h. Signed and dated.

40. IS A CADDIE ALWAYS NECESSARY?

Presented by R. T. Carter, Esq.

Water-Colour 8 in. w. by 11 in. h. Signed and dated.

CHAMBERS (George).

B. 1803. D. 1840.

Geo. Chambers was born at Whitby in 1803, and died 1840. He was a Member of the Water Colour Society, and painted river and coast scenes, beside several large pictures of naval engagements.

41. BRISTOL FROM THE RIVER.

Purchased.

Water-Colour, 9⅝ in. w. by 6½ in. h.

CLIFFORD (Edward), R.W.S.

B. 1844. D. 1907.

Edward Clifford was born in Bristol in 1844, and was the son of Rev. J. B. Clifford, first vicar of St. Matthew's, Kingsdown. He entered the schools of the Royal Academy, and subsequently became a member of the Royal Society of Painters in Water-Colours. He painted most of the celebrities of the mid-Victorian era, and exhibited frequently in the Royal Academy. He died on September 19th, 1907, and was buried in Henbury Churchyard.

42. H.R.H. PRINCESS CHRISTIAN.

Presented by the Rt. Rev. the Bishop of Lucknow (Dr. A. Clifford).

Water-Colour, 20 in. w. by 23 in. h.

COLE (George Vicat), R.A.

B. 1833. D. 1893.

George Vicat Cole was born at Portsmouth in 1833. He was taught painting by his father, and became a typical painter of English scenery, with a delicate sense of colour and a close observation of nature. He lived and worked amidst the landscape beauties of Surrey, where in 1860 he produced the undermentioned picture, for which he was awarded the medal of the Society for the Encouragement of the Fine Arts. His later work was mostly marine in character, his views of Thames shipping being well known. He was elected an Associate of the Royal Academy in 1870, and a full Member ten years later. His death took place at Kensington in 1893.

43. HARVEST TIME.

Presented by ARTHUR ROBINSON, Esq.

This picture was painted and finished on the spot from a hut on Holmbury Hill, and is a perfect reflection of a lovely scene. On the undulating slope in the foreground the gleaming corn ; beyond, one of the spurs of the North Downs, richly clothed with trees ; to the left a wide stretch of copse and arable land, through which gleams the silver line of one of the tributaries of the Wey; and in the far blue distance extends the Weald of Sussex.

Oil painting, 59 in. w. by 36 in. h.

COLLETTE (W. V.).

44. THE BATHERS.

Presented by the ARTIST.

Photogravure (Artist's signed proof), 23½ in. w. by 13 in. h.

COLLINGWOOD (W.), R.W.S.

B. 1819. D. 1903.

William Collingwood was born at Greenwich on the 23rd April, 1819. He was the son of an architect, and was educated at Christ Church School, Oxford. He removed to Hastings, where he formed an intimacy with Prout and old William Hunt, but in 1839 he removed to Liverpool, where he remained for forty-five years. In 1884 he left Liverpool, and after a year abroad lived for some time at Hastings. In 1890 he settled at Bristol, where he died at Redland on the 25th June, 1903, at the age of 84. Collingwood was a member of both the Royal and the New Water-Colour Societies, and exhibited twenty-six works at the Royal Academy from 1839 to 1860. He was cousin to William Collingwood Smith, R.W.S.

45. SUNRISE ON THE MATTERHORN.

Purchased out of the Capper Pass Bequest.

Water-Colour, 31 in. w. by 22 in. h. Signed.

CONSTABLE (J.), R.A. (*After*)

B. 1776. D. 1837.

46. THE CORN FIELD.

D. LUCAS.

Presented by C. A. TRICKS, Esq.

(Original in the National Gallery.)

Engraving, 20½ in. w. by 27 in. h.

47. A LOCK ON THE STOUR.

D. LUCAS.

Presented by C. A. TRICKS, Esq.

Engraving, 20½ in. w. by 27 in. h.

CORBOULD (E. H.).

48. THE ARTIST'S DREAM.

Permanent Loan from the Bristol Fine Arts Academy.

The painter has fallen asleep in his studio, and sees in his dream the creatures of his artistic fancy, from fact and fiction, pictured before him.

CORTONA (P. Berritini da).

B. 1596. D. 1669.

Pietro Berritini da Cortona was born at Cortona in 1596. Most of his early life was spent in Rome, where he devoted himself to the study of the antique, and the works of Raphael, Michelangelo, and other Italian masters. Cardinal Sacchetti became his protector, and introduced him to Pope Urban VIII. He worked for twelve years at the frescoes of the Palazzo Barberini, which are considered to be his chefs-d'œuvre. He visited Lombardy, the Venetian States. and painted a good deal in Florence, but was afterwards exclusively employed at Rome, where he was knighted by Pope Alexander. He died on May 4th, 1669, and was interred in the Forum at Rome,

49. THE FLIGHT OF JACOB.

Presented by the Right Hon. LEWIS FRY.

"Then Jacob rose up, and set his sons and his wives upon camels; and he carried away all his cattle, and all his goods."—*Genesis* xxxi. 17. Leah and Rachel are on the right of the picture.

On Canvas, 68 in. w. by 75½ in. h. Signed.

CRISTALL (Joshua).

B. 1767. D. 1847.

Joshua Cristall was the founder and three times President of the Water-Colour Society.

49a. CLASSICAL SCENE.

Presented by HEBER MARDON, Esq.

Water-Colour, 36 in. w. by 26 in. h. Signed and dated 1806.

49b. THE REAPER, near Margate.

Water-Colour. Signed and dated 1807.

49c. RUSTIC FIGURES, Coppet Hill.

Water-Colour. Signed and dated 1826.

CROFTS (Ernest), R.A.

B. 1847. D. 1911.

Ernest Crofts was born at Leeds in 1847. He commenced his art studies in London. Afterwards he became a pupil, at Dusseldorf, of Emil Hunten, the eminent painter of battle scenes and exhibited for the first time at the Royal Academy in 1874. Since then many well-known and important pictures have followed his studies. He was elected A.R.A. in 1878 and R.A. in 1897. He died in 1911.

50. FUNERAL OF KING CHARLES I.—St. George's Chapel, Windsor.

Presented by the Right Hon. LORD WINTERSTOKE.

(*Exhibited at the Royal Academy, 1907.*)

The scene is laid, on February 8th, 1649, outside St. George's Chapel. Strewn about the entrance steps are pieces of mutilated sculpture thrown down by the iconoclasts; in the background, seen dimly through the snowstorm, is Henry VII.'s Tower; whilst

a blank wall in front of the Dean's garden and cloister occupies the right of the picture.

The funeral cortège is approaching the entrance to the Royal Chapel. At the top of the steps stands Bishop Juxon, prepared to read the funeral service, which was prevented by Colonel Whitchcot, the Governor of the Castle, who stands aside, wearing a red cloak and plumed hat. The coffin, with its snow-covered velvet pall, is borne by a number of gentlemen, amongst them Herbert and Mildmay, whilst alongside walk the Marquis of Hertford and the Earls of Southampton and Lindsay, preceded by the Duke of Richmond, all of them uncovered. The ground is thickly covered with snow, which is still falling, and the atmosphere is cold and misty; within the Chapel is seen the lurid glare of the funeral torches.

On Canvas, 77 in. w. by 51 in. h.

CROWE (Eyre), A.R.A.

B. 1824. D. 1910.

51. THE MOURNERS—A Corner of the Sailors' Home, Bristol.

Purchased out of the Capper Pass Bequest.
(Exhibited at the Royal Academy, 1895.)

The Merchant Seamen's Almshouses in King Street, Bristol, were founded by the Society of Merchant Venturers in 1550.

On Canvas, 19 in. w. by 23 in. h.

CURNOCK (James).

B. 1812. D. 1870.

James Curnock was born in 1812. He settled in Bristol and painted portraits and figure subjects. He exhibited at the Royal Academy from 1847 to 1862. He died in 1870.

52. PORTRAIT OF A GENTLEMAN.

Presented by Edward James Swann, Esq.

On Canvas, 41 in w. by 51 in. h.

53. FAMILY GROUP.

Presented by Mrs. A. O. Shaw.

Contains the portraits of three children of the late J. Geo. Shaw (Mayor of Bristol, 1853-1855).

On Canvas, 60 in. w. by 72 in. h. Painted in 1838.

54. GIPSY GIRL.

Presented by Madame Bompeiani.

Water-Colour, 14 in w. by 20 in. h.

55. INTERIOR OF SAILOR'S COTTAGE.

Presented by Mrs. Harry E. Thomas.

Water-Colour, 35 in. w. by 25 in. h. Signed and dated 1861.

56. WM. PHILLIPS, Sub-Sacrist of Bristol Cathedral during the Bristol Riots, 1831.

Permanent Loan from the Bristol Fine Arts Academy.

57. JOSEPH RICKETTS, SEN.

Permanent Loan from the Bristol Fine Arts Academy.

58. JOSEPH RICKETTS, JUN.

Permanent Loan from the Bristol Fine Arts Academy.

59. AULD ROBIN GREY.

Permanent Loan from the Bristol Fine Arts Academy.

60. MOTHER AND CHILD.

Permanent Loan from the Bristol Fine Arts Academy.

61. NEWS FROM ABROAD.

Permanent Loan from the Bristol Fine Arts Academy.

61a. THE SISTERS. Anne and Henrietta Maria Shaw.

Presented by Mrs. H. M. Billings.

On Canvas, 48 in. w. by 40 in. h. Signed and dated 1854.

(See also other portraits by Curnock, given by Mrs. Billings, in the Bristol Room.)

61b. BREAKING UP OF THE CAMP.

(*Exhibited at the Royal Academy, 1855.*)

Aldridge Bequest.

On Canvas, 49½ in. w. by 30½ in. h.

61c. CINDERELLA'S SISTER DRESSED FOR THE BALL.

Aldridge Bequest.

Water-Colour, 36 in. w. by 27 in. h.

CURNOCK (J. JACKSON), R.C.A.

B. 1839. D. 1891.

61d. THE MOEL WYNNE RANGE, North Wales.

Presented by Miss STANCOMB-WILLS.
(From Lord Winterstoke's Collection.)

Water-Colour, 41 in. w. by 21½ in. h. Dated 1872.

61e. THE IDWAL MOUNTAINS, North Wales.

Presented by Miss STANCOMB-WILLS.
(From Lord Winterstoke's Collection.)
(*Exhibited at the Royal Academy, 1877.*)

Water-Colour, 40 in. w. by 25½ in. h.

61f. THE APPLE ORCHARD.

Aldridge Bequest.

On Canvas, 50 in. w. by 36 in. h.

DANBY (Francis), A.R.A.

B. 1793. D. 1861.

62. ROWNHAM FERRY.

63. HENBURY COTTAGES.

64. VIEW AT STAPLETON.

Braikenridge Bequest.

Water-Colours.

DAVIS, (H. W. B.), R.A.

B. 1833. (Living.)

65. CERIG-GWYNION, RADNORSHIRE.

Presented by W. MELVILLE WILLS, Esq.
(Exhibited at the Royal Academy, 1906.)

The picture represents a scene in Wales, cattle crossing a stream with rocky hill in the background. It is thoroughly characteristic of the artist, a well-known animal painter.

Cerig-gwynion is the Welsh for "white stones."

On Canvas, 84 in. w. by 44 in. h. Signed and dated 1905-6.

DIDIER-POUGET (W.).

65a. HEATHER IN BLOOM: MORNING.

Presented by Mr. and Mrs. EDWARD ROBINSON (Lord Mayor and Lady Mayoress, 1908–09).

(*Exhibited at the Paris Salon, 1911.*)

The subject represents an early morning scene in the Corrèze district of France. In the middle distance may be seen the precipitous cliffs peculiar to this part of the country, through the gap of which may be traced a winding path, and in the extreme distance one of the peaks of the Pyrenees stands out against the sky. The foreground is a wealth of colour, the heather is in full bloom, which balances well with the rich morning sky. A shepherdess who tends her flock of sheep is seen slowly ascending the hillside.

On Canvas, 9 ft. 3 in. w. by 5 ft. 8 in. h.

F. DILLON, R.I.

B. 1823. D. 1909.

65b. MARIETTE'S TEMPLE, showing Sphinx and Great Pyramid.

Winterstoke Bequest.

(*Exhibited at the Royal Institute, 1886.*)

On Canvas, 60 in. w. by 31 in. h.

CHAS. DIXON, R.I.

65c. THE POOL OF LONDON, showing the Tower Bridge.

Presented by Miss STANCOMB-WILLS.

(From Lord Winterstoke's Collection.)

Water-Colour, 20 in. w. by 30 in. h. Dated 1906.

DOUBTING (James).

B. 1841. D. 1904.

James Doubting was born in Bristol in 1841. He was noted for his cattle painting. He died in November, 1904.

66. EARLY SPRING ON THE HILLS.

Permanent Loan from the Bristol Fine Arts Academy.

EDWARDS (Edwin).

B. 1823. D. 1879.

Edwin Edwards was born at Framlingham in 1823. He was originally brought up for the law, but decided to adopt oil-painting as a profession. He commenced water-colour painting after a journey in the Tyrol, and in 1861 was induced to take up etching, on which his reputation chiefly rests. (See examples in the Bristol Room.) His works appeared at the Royal Academy between 1861 and 1879, the year of his death in London.

67. KYNANCE COVE, CORNWALL.

Presented by Mrs. E. R. Edwards.

On Canvas, 72 in. w. by 48 in. h.

68. THE MOAT, PLAYFORD HALL.

Presented by Mrs. E. R. Edwards.

On Canvas, 49 in. w. by 31 in. h. Signed.

EHLERS (Ernest H.).

69. EARLY SPRING IN THE WOODS.

Presented by the Bristol Savages. 1910.

On Canvas, 59 in. w. by 35 in. h.

FEDDEN (A. Romilly), R.B.A.

70. A BRETON PASTORAL.

Presented by Arthur Baker, Esq.

Evening effect—shepherdess returning with her flock.

Water-Colour, 49 in. w. by 37 in. h. Signed and dated 1901.

FIELD (WALTER), R.W.S.

70a. PERSECUTED, BUT NOT FORSAKEN.

Hampstead Heath during the Five Mile Act in 1687.

Winterstoke Bequest.

(*Exhibited at the Royal Academy, 1882.*)

"Puritan congregations could meet only by night or in waste places . . . death being threatened to both preachers and hearers."

On Canvas, 60 in. w. by 39 in. h.

FORBES (STANHOPE A.), R.A.

70b. HOME-ALONG: EVENING.

Purchased 1910.

(*Exhibited at the Royal Academy, 1905.*)

It is "Home-Along" hour, as Cornish fishing villages know it, with the blue-jerseyed men back to their wives and sweethearts. The scene is on the quay at Newlyn, beside the sunset-lighted waters of the harbour.

On Canvas, 72 in. w. by 48 in. h.

FRIPP (A. D.), R.W.S.

B. 1822. D. 1895.

Alfred Downing Fripp was born in Bristol in 1822. He was the younger brother of G. A. Fripp. He was a pupil of William Müller, and a member of the Royal Water-Colour Society in 1846. He painted figures and landscapes. He died in 1895.

71. IRISH PEASANTS.

Purchased.

Water-Colour, 14½ in. w. by 10½ in. h. Signed and dated 1844.

72. THE BIRD-SCARER AT HOME.

Permanent Loan from the Bristol Fine Arts Academy.

72a. THE IRISH PIPER.

Charles Bowles Hare Bequest.

Water-Colour, 40 in. w. by 31 in. h. Signed and dated 1850.

FRIPP (G. A.), R.W.S.

B. 1813. D. 1896.

73. STREATLEY MILL, READING.

Presented by Mrs. Harry E. Thomas.

Water-Colour, 28 in. w. by 19 in. h. Signed and dated 1853.

74. LEIGH ON THE COAST OF ESSEX.

Permanent Loan from the Bristol Fine Arts Academy.

74a. TIVOLI.

Charles Bowles Hare Bequest.

On Canvas, 53 in. w. by 56 in. h. Signed and dated 1837.

J. W. GODWARD.

74b. IONE (The Finishing Touch).

(*Dated 1897.*)

Winterstoke Bequest.

Representing the fair Greek of Lord Lytton's romance looking into her hand-mirror. "Ione is a stranger from Neapolis, who has but lately come to Pompeii. . . . Her beauty is most dazzling. Her house is perfect; such taste—such gems—such bronzes."—*Last Days of Pompeii.*

The pose of the figure was suggested by an antique statue.

On Canvas, 35 in. w. by 50 in. h.

GOODALL (Fred.), R.A.

B. 1822. D. 1904.

Frederick Goodall was born in 1822. He is famous as a painter of Biblical subjects and Eastern scenes. He was elected an Associate of the Royal Academy in 1852, and an Academician in 1863. He died in 1904 at the age of 82.

75. THE RISING OF THE NILE.

Presented by the Right Hon. Lord WINTERSTOKE, 1906.

(*Exhibited at the Royal Academy, 1865.*)

The picture depicts an Egyptian family escaping to higher ground from the rising river, which has already encircled the village on the plain of Gizeh, while friendly hands are conveying the aged to a place of safety. The mother in the centre is anxious for her baby, and carries it on her shoulder, whilst the little girl has a pet lamb. The annual overflow of the Nile is absolutely essential to the fertility of the country, but its rising to the height of even a few feet above the periodical average is the occasion of much desolation and ruin.

On Canvas, 54 in. w. by 30 in. h. Signed and dated 1865.

GOTCH (T. C.).

B. 1854. (Living.)

Thomas Cooper Gotch was born in 1854. Studied at Heatherley's School, the Slade School, and three years in Paris.

76. THE AWAKENING.

Presented by ALFRED R. ROBINSON, Esq.

(Exhibited at the Royal Academy, 1898.)

"A girl aroused from sleep regards three angels. The picture is one of many by the same artist illustrating phases of child-life. Here the limit of childhood is nearly reached, and the painter endeavours to show in pictorial form the moment, which sooner or later occurs to most, when the child awakes to the serious responsibilities of life. The girl in the picture is evidently of a well-to-do and pious family; but her room is simple and even ascetic in character. The three shining ones are present to her mind's eye, and indicate that the awakening, in her case, is to a vision of beauty and holiness."—T. C. G.

On Canvas, 72 in. w. by 53 in. h. Signed.

A. C. GOW, R.A.

B. 1848. (Living.)

Mr. A. C. Gow was born in London in 1848, studied at Heatherley's, and has exhibited continuously at the Royal Academy historical subjects since 1867, the above being the second. Elected A.R.A. 1881, R.A. 1891.

76a. A SUSPICIOUS GUEST.

Winterstoke Bequest.

(*Exhibited at the Royal Academy, 1870.*)

The scene takes place in the Cheshire Cheese Inn, Fleet Street. A highwayman disturbs the composure of the peaceable guests.

On Canvas, 24 in. w. by 17½ in. h.

GRAHAM (Peter), R.A.

B. 1836. (Living.)

Mr. Peter Graham was born in 1836. A native of Edinburgh, he studied with Pettie and Orchardson. His Highland landscapes, such as "Wind" in this collection, and others with cattle in marshy glens, are too well known to need more than mention here. His paintings of the rock-bound coasts of the North of Scotland are imvariably associated with seabirds, as in this instance, and are equally characteristic of this artist. He was elected A.R.A. in 1877, and R.A. in 1881.

77. "WIND"—A Storm in the Highlands.

Purchased 1906.

(Exhibited at the Royal Academy, 1873.)

"A remarkable landscape, the river in spate, the pines blown and torn by the gale."

On Canvas, 78 in. w. by 53 in. h. Signed and dated 1873.

77a. EAGLE'S CLIFF.

Winterstoke Bequest.

On Canvas, 23 in. w. by 29½ h. Dated 1891.

E. J. GREGORY, R.A.

B. 1850. D. 1909.

E. J. Gregory, R.A., was born at Southampton in 1850. Studied at South Kensington before joining the *Graphic* staff. Exhibited at the Royal Academy, of which he was elected an Associate in 1883, and Member in 1898, portraits and other works, including the famous "Boulter's Lock." Died 1909.

77b. WILLIAM HENRY WILLS, Esq., M.P. (Lord Winterstoke).

Winterstoke Bequest.

(Exhibited at the Grosvenor Gallery, 1880.)

On Canvas, 23 in. w. by 28 in. h.

CARL HAAG, R.W.S.

B. 1820. (Living.)

77c. THE ACROPOLIS, ATHENS. As seen from the Prison of Socrates.

Winterstoke Bequest.

Water-Colour, 41½ in. w. by 15 in. h. Dated 1882.

HARDY (Heywood).

78. SCOTCH GILLIE & SHOOTING PONY.

Presented by the Representatives of the late W. J. Rogers, Esq.

Water-Colour, 29½ in. w. by 20½ in. h.

78a. A FALLEN MONARCH.

Winterstoke Bequest.

A fine deer has fallen in its flight to escape the hunter. Two deerhounds are seen watching by the side.

On Canvas, 52 in. w. by 34 in h. Dated 1870.

HARDY (James, Junr.).

79. THE GAMEKEEPER.

Permanent Loan from the Bristol Fine Arts Academy.

HARMAN (Miss G.).

80. EMILY SOLDENE, Actress and Novelist.

Presented by the Executors of Colonel E. P. Clark.

(*Exhibited at the Royal Academy, 1880.*)

Miniature Painting, 8 in. w. by 8½ in. h.

HARRISON (J.), M.D.

Dr. J. Harrison was a friend of W. J. Müller, and often went out sketching with him.

81. THE AVON NEAR SEA MILLS.

Presented by Miss Tyndall.

Water-Colour, 19 in. w. by 12½ in. h. Signed and dated 1846.

82. BRISTOL CATHEDRAL FROM THE SHIPYARD.

Presented by Miss Tyndall.

Water-Colour, 20 in. w. by 13 in. h. Signed and dated 1846.

HASSALL (John), R.I.

82a. HIAWATHA.

Purchased 1911.

Water-Colour, 29 in. w. by 49 in. h.

HAYES (E.), R.H.A., R.I.

B. 1820. D. 1904.

Edwin Hayes was born at Bristol in 1820, but spent his earlier years in Dublin. He was elected a member of the Royal Hibernian Academy before leaving Ireland, and since then a member of the Royal Institute of Painters in Water Colours. He painted marine subjects, and exhibited at the Royal Academy from 1855 to 1904. He died in London, Nov. 7th, 1904, aged 84.

83 IN FALMOUTH HARBOUR.

Purchased out of the Capper Pass Bequest.

Boats off Falmouth, with Pendennis Castle and portion of Breakwater.

On Canvas, 48 in. w. by 28 in. h. Signed and dated 1871.

84. SQUALL PASSING OFF, DORDRECHT.

Permanent Loan from the Bristol Fine Arts Academy.

HEFFNER (Karl).

B. 1849. (Living.)

Professor Karl Heffner was born at Nuremberg, 1849. In 1870 he came to London and painted for some years, where his works became very popular, retaining also studios at Munich and Rome.

85. WINTER.

Talmadge Bequest.

A dreary winter landscape, with trees, timber wagon, and wood-cutters kindling a fire.

On Canvas, 56 in. w. by 26 in. h. Signed.

86. SCENE IN HOLLAND.

Talmadge Bequest.

A characteristic Dutch landscape, with road and river in perspective.

On Canvas, 56 in. w. by 26 in. h. Signed.

HEMY (C. Napier), A.R.A. (*After*)

B. 1841. (Living.)

C. Napier Hemy was born at Newcastle-on-Tyne, May 24th, 1841. His art studies commenced at the local Art School. From 1850 to 1852 he took a voyage round the world, and it was on this occasion that his passionate love of the sea was first awakened. In 1867 he became a student at the Academy in Antwerp. He returned to England in 1870 and settled in London. He was elected A.R.A. in 1897.

87. YOUTH—Rounding the Buoy.

VICTOR FOCILLON.

Presented by W. Reed, Esq.

Etching (Artist's signed proof), 29½ in. w. by 17 in. h.

HERKOMER (Prof. Sir Hubert von), C.V.O., R.A.

b. 1849. (Living.)

Professor Herkomer was born in Bavaria in 1849. At the age of 13 he came to England with his father, a carver in wood, and settled at Southampton. He studied in the Art School there, and later on in Munich and at South Kensington. He devoted himself at first to book illustrations, and at this time came strongly under the influence of Frederick Walker. His great picture, "The Last Muster," exhibited in 1875, brought him at once into prominence. He was elected A.R.A. in 1879 and R.A. in 1890.

88. SIR HENRY M. STANLEY, Traveller and Explorer (1841-1904.)

Presented by the Artist, 1905.

(Exhibited at the Royal Academy, 1887.)

A three-quarter front view portrait.

On Canvas 31 in. w. by 36 in. h. Signed and dated 1886–7.

89. THE OLD GUARDS' CHEER.

Presented by Henry Overton Wills, Esq. 1906.

(Exhibited at the Royal Academy, 1898.)

The picture records the welcome given to Queen Victoria by the Crimean Veterans of the Guards, who were stationed at the base of the Guards' Memorial in Waterloo Place on the day of the 1897 Jubilee procession, as seen by the artist from the windows of the Athenæum Club. The management of the masses of strong colour in the coats of the old men and in the flag draping the front of the stand is extremely skilful. There is excellent character in the crowd of faces, and the introduction of the little girl into the canvas reveals the artistic instinct for effective contrast.

On Canvas, 76 in. w by 116 in. h. Signed and dated 1898.

90. THE OLD GUARDS' CHEER.

(After Sir H von Herkomer, R.A.)

Presented by HENRY OVERTON WILLS, Esq.

(See description to original painting, No. 89.)

Engraving (Artist's signed proof), 30½ in. w. by 43 in h.

HERRING (J.). (*Attributed to.*)

90a SEBASTIAN CABOT.

Presented by FRANCIS F. FOX, Esq.

Copy of the portrait originally in the possession of C. J. Harford, Esq. The original was removed to America, where it was destroyed by fire. Before its destruction several copies were made.

Sebastian Cabot was born about 1474, of Venetian parentage. Bristol is said to have been his native town. In 1497 he and his father, John Cabot, sailed from Bristol in the *Matthew* and discovered the mainland of North America.

(See also No. 15.)

On Canvas, 28 in. w. by 35 in. h.

HEWITT (Henry).

90b. LANDSCAPE.

Permanent loan from the Bristol Fine Arts Academy.

Water-Colour.

G. E. HICKS.

90c. THE FLOWER GIRL.

Winterstoke Bequest.

(*Exhibited at the Royal Academy, 1875.*)

On Canvas, 20 in. w. by 24 in. h.

HINE (H. G.), R.I.

B. 1811. D. 1895.

Henry George Hine, the son of a coach proprietor, was born in 1811, in the neighbourhood of Brighton. He came to London, and was apprenticed for a time to an engraver, but in his painting was entirely self-taught. For two years he lived in Rouen, and, returning to Brighton, began painting marine pieces. In 1859

he exhibited an oil-painting at the Royal Academy. In 1863 he was elected an Associate of the Institute of Painters in Water-Colours, becoming a full member in 1865, and from 1887 to his death was Vice-President. In his earlier days he was frequently employed in drawing for illustrated papers, among them *Punch* and *Puck*. He died on March 16th, 1895.

90d. SUNSET OFF SHORE.

Presented by the Rev. A. J. Harvey.

Water-Colour, 13 in. w. by 8½ in. h. Signed and dated 1889.

HOGARTH (William).

B. 1697. D. 1764.

AND

SIMMONS (John).

B. 1715. D. 1780.

Wm. Hogarth visited Bristol in 1756, when he was assisted in painting the Redcliff altar-pieces by John Simmons, a local artist. He is famous as a portrait painter and satirist of the fashions of the day.

91. THE ANNUNCIATION.

Permanent Loan from the Bristol Fine Arts Academy.

COLIN HUNTER, A.R.A.

B. 1841. D. 1904.

Colin Hunter, a native of Glasgow, was born in 1841, and was almost entirely self-taught. Sketching rambles with an old landscape painter, and a few weeks with the French artist Bonnat, were the only teaching received by this fine painter of the sea and its coasts. Elected A.R.A. 1884 Died 1904.

91a. THE FLOWING TIDE.

Winterstoke Bequest.

On Canvas, 35½ in. w. by 19½ in. h. Dated 1891.

IBBETSON (J. C.).

B. 1759. D. 1817.

Julius Caesar Ibbetson was born at Masham, Yorkshire, in 1759. When seventeen years of age he painted a theatrical scene. He exhibited eighty-one pictures at the Royal Academy between 1785 and 1815. In 1788 he went to China, but on his return recommenced sending pictures to the Academy, his works, in oil and water-colour, representing coast scenes and landscapes, with figures and cattle. He died at Masham in 1817.

92. VIEW OF FLAMBOROUGH HEAD.

Bowden Bequest, 1904.

A party of smugglers are landing a cargo on the shore, with numerous horsemen and other figures.

On Canvas, 27 in. w. by 20 in. h.

JACKSON (Samuel).

B. 1794. D. 1869.

Samuel Jackson was born at Bristol in 1794. Developing a taste for art, at the age of 30 he became a pupil of F. Danby, who was then living at Bristol. Two years later he became an Associate Exhibitor of the Water-Colour Society, and contributed landscapes annually up to 1848, when he withdrew from the Society. When between 60 and 70 he made a sketching tour in Switzerland. He died in 1869.

93. VIEW ON THE AVON.

Purchased.

On Canvas, 41 in. w. by 25 in. h.

94. BATH ABBEY—Sunset.

Purchased out of the Capper Pass Bequest.

Water-Colour, 42 in. w. by 28 in. h. Signed and dated 1847.

95. THE RAINBOW—View on the Avon.

96. VIEW FROM KINGSWESTON HILL.

97. VIEW OF BRISTOL FROM CLIFTON HILL.

98. THE AVON, NEAR BRISTOL.

99. VIEW ON THE AVON.

100. THE AVON FROM OBSERVATORY HILL.

101. VIEW OF HOTWELLS.

102. SEA MILLS, NEAR BRISTOL.

103. HOTWELL HOUSE.

104. VIEW FROM KINGSWESTON HILL.

105. VIEW OF CLIFTON FROM ROWNHAM.

106. VIEWS ON THE AVON.
Braikenridge Bequest.

Water-Colours.

107. VIEW NEAR BRECON.
Permanent Loan from the Bristol Fine Arts Academy.

JACKSON (S. P.).

B. 1830. D. 1904.

108. VIEW ON THE COAST.

109. AN OLD HULK.

110. WRECK OFF THE MUMBLES.
Presented by Mrs. Harry E. Thomas.

111. SPARTIATE SHEER HULK.
Permanent Loan from the Bristol Fine Arts Academy.

112. ST. AGNES' BEACH, CORNWALL.
Permanent Loan from the Bristol Fine Arts Academy.

JOHNSON (J.).

113. BRISTOL FROM CLIFTON HILL, 1824

Braikenridge Bequest.

Water-Colour, 10¾ in. w. by 5¼ in. h.

JONES (S. C.).

114. NEAR LYNMOUTH.

Permanent Loan from the Bristol Fine Arts Academy.

JORDAENS (Jacob).

B. 1593. D. 1678.

Jordaens ranks after Rubens and Vandyck among Flemish artists. His pictures, mainly religious or historical, show the direct influence of the former.

115. THE NATIVITY.

Permanent Loan from the Bristol Fine Arts Academy.

On Panel, 65½ in. w. by 49½ in. h.

KAMPTZ (Fritz von).

115a. KING EDWARD CONFERRING THE HONOUR OF KNIGHTHOOD ON ALDERMAN EDWARD B. JAMES AT THE COUNCIL HOUSE, July 9th, 1908.

Presented by C. A. Hayes, Esq. (Lord Mayor 1909–10, 1911).

(*Exhibited at the Royal Academy, 1911.*)

On Canvas, 88 in. w. by 65 in. h.

KEMP-WELCH (Miss Lucy E.), R.B.A.

B. 1869. (Living.)

116. TIMBER-HAULING IN THE NEW FOREST.

Presented by George A. Wills, Esq. 1905.

(*Exhibited at the Royal Academy, 1904.*)

"When one of the giant trees of the New Forest is torn up by the roots in some great storm, it is, if unsound, cut up for burning in the charcoal pits; but if good and sound, it is carried away

whole by the timber merchants. The picture shows the latter scene. In this case the labour is immense; the great trunk, stripped of its branches, lies in such rough ground that wheels cannot be used. A powerful team of horses is then attachedto it, and it is dragged by sheer strength along the ground until it can be slung upon the wagons."—L. K.-W.

On Canvas, 108 in. w. by 58 in. h. Signed and dated 1904.

117. TIMBER-HAULING IN THE NEW FOREST.

(After Miss Lucy E. Kemp-Welch, R.B.A.)

WILLIAM HOLE, R.S.A.,

Presented by George A. Wills, Esq.

(See description to original painting, No. 116.)

Etching (Artist's signed proof), 32 in. w. by 16 in. h.

KNIGHT (C. P.).

B. 1829. D. 1897.

Charles Parsons Knight, born in 1829, was the son of Canon Knight, of St. Michael's, Bristol. He resided at Clifton and, from about 1880, at Tiverton. He had a high reputation for his knowledge of cloud form and sea effects. He exhibited thirty-four pictures at the Royal Academy, from 1857 to 1895. He died on January 22nd, 1897.

118. FLOATING HARBOUR, BRISTOL.

Presented by William Edwards George, Esq.

The old Floating Harbour as it appeared in 1879, with sunset effect, showing the old Drawbridge. Over the tops of the houses to the right may be seen the towers of St. Stephen's, St. Werburgh's, All Saints' and Christ Churches, to the left those of St. James's and St. Michael's.

On Canvas, 40 in. w. by 27 n. h. Signed and dated 1879.

119. FALMOUTH HARBOUR—After Rain.

Permanent Loan from the Bristol Fine Arts Academy.

120. BRISTOL FLOATING HARBOUR.

Permanent Loan from the Bristol Fine Arts Academy,

121. OLD WIGTOWN QUAY & CAIRNSMORE.
Permanent Loan from the Bristol Fine Arts Academy.

122. A CALM SUMMER AFTERNOON—Off Dartmouth.
Permanent Loan from the Bristol Fine Arts Academy.

123. AT WHITBY.
Permanent Loan from the Bristol Fine Arts Academy.

124. CHALK STUDY FOR PICTURE OF CHANNEL SQUADRON, 1867.
Permanent Loan from the Bristol Fine Arts Academy.

LEADER (B. W.), R.A.

B. 1831. (Living.)

125. NOVEMBER.
Presented by ALFRED TRAPNELL, Esq.
English river scene in winter, with lowering dark clouds.
On Canvas, 38 in w. by 25 in. h. Signed and dated 1884.

LELY (Sir Peter). (*After*)

B. 1618. D. 1680.

126. OLIVER CROMWELL.
(Copy of portrait by Sir Peter Lely in the Uffizi Gallery at Florence.)
Presented by Mrs. PETHICK.
On Canvas, 23 in. w. by 28 in. h.

LE SUEUR (Eustache).

B. 1616. D. 1655.

Eustache le Sueur was born of humble parentage in Paris in 1616. He was one of the many celebrated artists who received instruction from Vouet. Although he did not visit Italy, he lost no opportunity of studying the works of the great Italian masters, the style of Raphael greatly attracting him. In 1640 he became a Member of the Guild of Master Painters; but quitted this, however, on the formation of the French Academy, of which he was one of the twelve original members. So great is the reputation in which Le Sueur is held by his fellow-countrymen, that French critics do not hesitate to compare him with Raphael. He died in Paris in 1655, at the early age of 38.

127. THE BRAZEN SERPENT.

Presented by the Right Hon. Lewis Fry.

"And the Lord sent fiery serpents among the people, and they bit the people; and much people of Israel died.... And the Lord said unto Moses, Make thee a fiery serpent, and set it upon a pole: and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live. And Moses made a serpent of brass, and put it upon a pole, and it came to pass, that if a serpent had bitten any man, when he beheld the serpent of brass, he lived."—*Numbers* xxi. 6-9.

On Canvas, 53 in. w. by 38 in. h.

LINNELL (John).

B. 1792. D. 1882.

John Linnell was born in London in 1792. In his fourteenth year he entered the schools of the Royal Academy, where he made rapid progress. With Mulready he became a pupil of John Varley, and exhibited in the Royal Academy for the first time in 1807. In addition to painting on canvas, he also painted portraits in miniature and engraved in mezzotint. In 1809 the British Institution awarded him a prize of fifty guineas for a landscape called "Removing Timber." He soon devoted himself to portrait painting and to pictures of scenery near London, and though of recent years his name has become to be associated with landscape painting, a half century ago his portraits were well known, some of which he engraved in mezzotint and published. He exhibited constantly at the Royal Academy until 1881, and though never a member, is supposed to have declined the honour of Associateship. He died at Redhill on January 20th, 1882, in his ninetieth year. Six of his pictures are in the National Gallery, and others in various provincial galleries.

128. THE WOOD-CUTTERS.

Presented by Sir Frederick Wills, Bart.

The scene represented in this picture is near the late artist's home at Redhill, Surrey.

On Canvas, 73 in. w. by 49 in. h.

LONG (Edwin), R.A.

B. 1829. D. 1891.

Edwin Long was born in Bath in 1829. He began his career and made his reputation solely as a portrait painter, not until later years producing the large historical compositions by which

he is better known to-day. He exhibited in the Royal Academy for the first time in 1855, and from that year until his death in 1891 was an almost constant exhibitor, sending in ninety-three works in all. In 1857 he went to Spain to study Murillo and Velasquez, particularly the former, and the pictures he exhibited on his return a few years later bore evident traces of his sojourn in the South. In 1874 he visited Egypt and Syria, which enabled him, on his return in 1876, to gain admission into the ranks of the Royal Academy, by reason of the great success which attended the exhibition of his famous picture, "The Babylonian Marriage Market," at Burlington House, in the previous year. This work has since been bought for the sum of £6,615, and is now in the Royal Holloway College, together with "The Suppliants," purchased for £4,305. In 1881 Edwin Long was elected a Royal Academician. In 1891 he finished his last and largest picture, "The Parable of the Sower," which was, however, never exhibited in the Royal Academy, as he died on May 15th of that year after a very short illness. His success had been very considerable, and his work appealed very strongly to the religious sensibilities of the day.

129. PHARAOH'S DAUGHTER.—The Finding of Moses.

(*Exhibited at the Royal Academy, 1886.*)

"She saw the child: and, behold, the babe wept. And she had compassion on him."—*Exodus* ii. 6.

On Canvas, 109 in. w. by 78 in. h. Purchased 1908.

130. A MULETEER'S COURTSHIP.

A typical Spanish scene. A muleteer's stolen interview with his lady love, who extends one hand through the casement, while grasping in the other a red rose, her lover's token.

On Canvas, 31 in. w. by 45 in. h. Purchased 1908.

DE LOUTHERBOURG (P. J.), R.A.

B. 1740. D. 1812.

Philip J. de Loutherbourg was born in 1740 at Strasburg. He came to England in 1771, and became marine painter to King George III. He died at Chiswick in 1812.

130a. CUTTING-OUT OF THE FRENCH CORVETTE "LA CHEVRETTE" BY ENGLISH SAILORS, with portraits of the Officers engaged, July 21st, 1801.

C. Bowles Hare Bequest.

(*Exhibited at the Royal Academy, 1802.*)

LUCAS (George).

131. A SURREY CORNFIELD.

Presented by J. H. Lockley, Esq.

(*Exhibited at the Royal Academy, 1877.*)

Oil-Painting, 64 in. w. by 37 in. h.

MACBETH (R. W.), R.A.

B. 1848. D. 1910.

R. W. Macbeth, R.A., was born at Glasgow in 1848, was educated at the Royal Scottish Academy, and in 1871 came to London on the staff of the *Graphic*. Elected A.R.A. 1883, and R.A. 1903. Died 1910.

131a. IN A CIDER ORCHARD.

Winterstoke Bequest.

(*Exhibited at the Royal Academy, 1891.*)

Girl in foreground eating an apple and seated on tree trunk. Behind a mass of apples on the ground; trees and shed in background.

On Canvas, 43 in. w. by 35⅓ in. h.

131b. CIDER-MAKING.

Winterstoke Bequest.

(*Exhibited at the Royal Academy, 1891.*)

On Canvas, 55 in. w. by 36½ in. h.

An outhouse. On the right a young girl, standing in the light of a window, is pouring cider into a cask. In the corner is a cider-press, and in the foreground on the left a heap of ruddy apples. Round the girl stand other figures, including a gamekeeper.

MACIARE (C.)

131c. STOLEN WHIFFS.

Winterstoke Bequest.

An acolyte smoking in the sacristy.

Water-Colour, 14 in. w. by 20 in h. Painted in Rome.

MARKS (H. STACY), R.A.

B. 1829. D. 1898.

Henry Stacy Marks was born in London in 1829. He exhibited constantly at the Royal Academy, his works being mainly decorative in character. He died in 1898, after a short illness.

A quaint vein of humour ran through most of his works.

131d. WHITE CRANES AND BOAT-BILL.

131e. WHITE CRANES AND PENGUIN.

Purchased.

On Canvas, 32 in. w. by 48 in. h.

131f. THE CONVENT RAVEN.

Winterstoke Bequest.

On Canvas, 17½ in. w. by 23 in. h

MATVEEFF (F. M.).

B. 1758. D. 1826.

Feodor M. Matveeff was born in St. Petersburg in 1758. He was one of the most distinguished Russian landscape painters of his time. He painted mostly in Rome, where he died in 1826.

132. LAGO MAGGIORE.

Presented by Henry Daniel, Esq.

In the picture is seen Lago Maggiore with its deep blue waters, the beautiful girdle of hills enclosing it, and the distant snow-peaks of the Swiss Alps. Also in the centre Isola Bella, the best known of the islands, which was formerly a barren rock with a church and a few cottages, until Count Vitaliano Borromeo, by erecting a château upon it and laying it out as a garden in 1650-71, converted it into a summer residence.

On Canvas, 61 in. w. by 41 in. h. Signed and dated 1812.

MONDINEU (E.).

133. BEAR-BAITING IN GASCONY.

Presented by Alfred Capper Pass, Esq.

(Awarded a Medal in the Paris Salon Exhibition, 1904.)

The scene is laid in a French village; a number of excited country folk are watching bulldogs baiting a bear, which is held by a chain to a post in the centre of the ring. Two other bulldogs eager to join in the fray are held in leash, and two more tied to posts. The picture is full of sunshine, life, and animation.

On Canvas 124 in. w. by 72 in. h. Signed and dated 1904.

MONTALBA (CLARA), R.W.S.

Miss Clara Montalba, a member of the Royal Society of Water-Colour Painters, is a living artist, and works a great deal in Venice. She studied at South Kensington and in Paris under Isabey.

133a. ARRIVAL OF KING CARNIVAL, VENICE.

Presented by Miss STANCOMB-WILLS.

(From Lord Winterstoke's Collection.)

(*Exhibited at the Royal Academy, 1887.*)

The Carnival is a season of festivity observed with much pomp and ceremony in the chief cities of the Catholic countries of Europe. It begins on the day of the Epiphany and ends on Ash Wednesday, and its most characteristic recreation is that of masquerades, which take place generally on the three or four days immediately preceding Lent.

Water-Colour, 21½ in. w. by 14 in. h.

MORLAND (George).

B. 1763. D. 1804.

George Morland was born on the 26th June, 1763, in London, and was instructed in his art by his father. His subjects were generally animals, or of a domestic character, and all his pictures were executed with extreme facility. Morland's death, hastened by dissipation, took place in London on the 29th October, 1804, when he was forty-two years of age.

134. INTERIOR WITH SHEEP.

Presented by Miss BYRN. 1848.

On Canvas, 18 in. w. by 15 in. h. Signed "G. Md."

MOSTYN (Tom).

135. THE EDGE OF THE FOREST.

Presented by E. W. SAVORY, Esq.

On Canvas, 93 in. w. by 71 in. h.

MÜLLER (Paul R. A.).

136. IN THE SAHARA.

Presented by The Right Hon. Lord WINTERSTOKE.

Arabs crossing the desert by moonlight. The women. enclosed in canopies, according to custom, are riding on camels, whilst the Arabs accompany them on foot.

On Canvas, 72 in. w. by 37 in. h. Signed and dated 1885.

MÜLLER (W. J.).

B. 1812. D. 1845.

William James Müller was born at Bristol in 1812. His father, a German, was Curator of the Museum of the Bristol Institution. Müller was for a time a pupil of his townsman, J. B. Pyne, the landscape painter. In 1834 he made a tour on the Continent, and in 1838 started upon a long and arduous journey through Greece and Egypt, settling in London after his return in 1839, though he again visited Asia Minor before his death. Many sketches and pictures of Oriental manners and scenery were the result of these journeys. He exhibited at the Royal Academy from 1833 to 1845, when he left London for Bristol for the benefit of his health, but his strength gradually failed, and he died on Sept. 8th of that year, at the early age of 33.

137. COOMBE GLEN, NEAR BRISTOL.

Presented by ALFRED CAPPER PASS, Esq.

On Canvas, 26 in. w. by 31 in. h. Signed and dated 1831.

138. SKETCH OF COTE HOUSE, WESTBURY-ON-TRYM.

Presented by Mrs. C. H. AMES.

Water-Colour, 14 in. w. by 9 in. h.

139. THE PYRAMIDS.

Purchased.

On Canvas, 30½ in. w. by 13½ in. h. Signed and dated 1843.

140. THE ACROPOLIS, ATHENS.

Purchased.

The Acropolis, the citadel of ancient Athens, a precipitous rock rising 260 feet above the city, famous for the highest sculptural achievements of Greek art, the Parthenon and other temples, fifth century B.C.

On Canvas, 65 in. w. by 40 in. h. Signed and dated 1843.

THE SIR JOSEPH WESTON COLLECTION—

141. THE AVENUE OF SPHINXES AT LUXOR—Moonlight.
64½ in. w. by 37 in. h.

142. FORGING THE ANCHOR, 1836.

143. WINTER SCENE, PORLOCK, 1836.

144. LAGO MAGGIORE & ISOLA MADRE.

145. ROCKY STREAM AT LYNMOUTH.

146. INTERIOR, BETTWS-Y-COED.

147. WASSEN, SWITZERLAND.

148. LANDSCAPE WITH CHURCH.

149. MILL AT MELLS, SOMERSET.

150. CLIFTON FROM ASHTON FIELDS.

151. EASTERN INTERIOR.

152. TIVOLI—Sketch.

153. LANDSCAPE WITH GIRL.

154. LANDSCAPE WITH CHILDREN.

155. ON THE MEDWAY—Sketch.

156. EEL BASKETS—ON THE THAMES.

157. NEAR ROE, NORTH WALES.

158. KINGSWESTON PARK—Sketch.

159. NIGHTINGALE VALLEY—Sketch.

160. STUDY OF TREES.

161. "BILLY BUTTON"—A Bristol Character.

162. FRUIT PIECE (his last work).

Presented by Lady WESTON.

Oil-Paintings, on Canvas.

162a THE DOGES' PALACE, VENICE.

(*Dated 1835.*)

Winterstoke Bequest.

On Canvas, 38 in. w. by 20 in. h.

MURRAY (David), R.A.

B. 1849. (Living.)

David Murray was born in Glasgow in 1849. He spent his early youth in a manufacturer's office in his native city, studying art in his leisure hours only. It was after eleven years of this uncongenial work that he ventured on painting as a profession. He was elected A.R.A. in 1891 and R.A. in 1905.

163. IN DARTMOUTH HARBOUR.

Purchased.

(*Exhibited at the Royal Academy, 1888.*)

On Canvas, 59 in. w. by 39 in. h.

NICHOLSON (F.).

B. 1753. D. 1844.

Francis Nicholson, landscape painter, was born at Pickering, Yorks, in 1753. He was one of the founders of the Water-Colour Society, and exhibited at the Royal Academy between the years 1789 and 1804. He died in 1844 at the age of 91.

164. VIEW OF BRISTOL.

Purchased.

Water-Colour, 11½ in. w. by 7¾ in h.

165. BRISTOL FROM BRANDON HILL.

166. ASHLEY MANOR HOUSE.

167. VIEW OF HOTWELLS, 1821.

Braikenridge Bequest.

Water-Colours, 11½ in. w. by 8 in. h.

NIEMANN (E. J.).

B. 1813. D. 1876.

Edmund John Niemann was born at Islington in 1813, and is well known as a landscape painter. His works first appeared at the Royal Academy in 1844, and finally in 1872. From 1850 he spent the remainder of his life in London, and died at Brixton in 1876.

168. THE AVON AND SEVERN FROM CLIFTON DOWN.

Purchased out of the Capper Pass Bequest.

On Canvas, 53 in. w. by 30 in. h. Signed and dated 1848.

169. BRISTOL FLOATING HARBOUR.

Breaking up the *Conflict* man-of-war. 1863.

(Exhibited at the British Institution, 1864.)

On Canvas, 29 in. w. by 14 in. h. Purchased.

NORMAND (Ernest).

170. MEMORIES.

Presented by J. W. Arrowsmith, Esq.

"The intention of the picture was to suggest the longing of an alien, who had passed into a Moorish harem, for the surroundings of earlier days. When once a girl passes into the harem in Morocco her liberty is limited to the central garden of the building and the roof towards eventide."—E. N.

On Canvas, 31 in. w. by 56 in. h. Signed.

NORTH (J. W.), A.R.A., R.W.S.

B. 1842. (Living.)

J. W. North, friend and fellow-worker with the late Fred Walker, is said to have founded the "Walker School of Painting."

171 MORNING MISTS—Late Autumn.

Bryant Bequest.

(Exhibited at the Royal Academy, 1908.)

On Canvas, 36 in. w. by 29 in. h.

OLSSON (Julius).

171a. MOONLIGHT—St. Ives Bay.

A moonlight effect on the Cornish coast. The great breakers with their crests splashed with iridescent light, seem about to beat upon the rocks. The Godrevy lighthouse is seen in the distance.

On Canvas, 44 in. w. by 27½ in. h.

O'NEIL (Henry), A.R.A.

B. 1817. D. 1880.

171b. THE LAST MOMENTS OF RAPHAEL.

Presented by W. Melville Wills, Esq.

(*Exhibited at the Royal Academy, 1866.*)

The picture has a particular fascination on the observer who contemplates it, representing, as it does, the passing away of one of the world's greatest artists. Raphael died on the anniversary of his birthday, Good Friday, 1520, aged 37. He was always of a youthful and even effeminate appearance. The scene depicted is an impressive one, and shows his chamber overlooking the city of Rome. Through the wide-open window he gazes upon his beloved Rome for the last time. The apartment is filled with friends, patrons and pupils, who form a most interesting group. It is Good Friday, the 6th of April, 1520, a time when primroses, some of which are scattered on the floor, are plentiful. Already the evening light catches the summit of Monte Mario. The friends of Raphael are around his bed—Guilio Romano holds his arm, Peruzzi is on the spectators' left, Giovanni de Udine against the wall, and Mark Antonio stands in the centre. At the foot of the bed are two monks and Cardinal Bibbiena, the uncle of the lady to whom Raphael was engaged. The chalice, candles and monstrance show that the last offices of religion have been administered. Death is at hand, but for a moment the spirit kindles as the dying man's last great work, "The Transfiguration," is unveiled before him.

On Canvas, 78 in. w. by 54 in. h.

OPIE (John), R.A.

B. 1761. D. 1807.

John Opie was born near Truro, and was called the "Cornish wonder," so popular were his portraits, although he also painted small historical pieces. He was made a Royal Academician in 1787, and is buried in St. Paul's Cathedral.

172. COLONEL ADENBROKE.

Permanent Loan from the Bristol Fine Arts Academy.

PAGET (Sydney E.).

173. LANCELOT AND ELAINE.

Presented by the Right Hon. Lord WINTERSTOKE.

(*Exhibited at the Royal Academy, 1891.*)

"And when the maid had told him all the tale of King and Prince, the diamond sent, the quest assigned to her not worthy of it, she knelt full lowly by the corners of his bed, and laid the diamond in his open hand."—*Tennyson.*

On Canvas, 61 in. w. by 41 in. h.

PARK (Henry).

B. 1816. D. 1871.

Henry Park was born on July 20th, 1816, at Bath. As a child he exhibited talent for drawing, using his friends and relatives as models. Later he became a pupil in the Royal Academy, where he exhibited between 1847 and 1864. He worked principally on portrait and figure subjects, but later developed as an animal painter, his cattle and sheep pictures being widely known. He came to reside in Bristol, where he died on May 28th, 1871.

174. SCOTCH CATTLE AND SHEEP.

Presented by ALFRED CAPPER PASS, Esq.

On Canvas, 63 in. w. by 36 in. h. Signed and dated 1865.

PARKMAN (Henry S.).

B. 1814. D. 1864.

175. PORTRAIT OF A LADY.

176. HANDEL COSSHAM, M.P.

Permanent Loan from the Bristol Fine Arts Academy.

PARSONS (A. Wilde).

177. OPENING OF THE ROYAL EDWARD DOCK, AVONMOUTH, 9th July, 1908, by His Majesty King Edward VII., accompanied by Her Majesty the Queen and H.R.H. Princess Victoria, on board the Royal Yacht.

Presented by the SUBSCRIBERS.

The *Victoria and Albert* is seen breaking the ribbon on entering the Royal Edward Dock.

On Canvas, 83 in. w. by 49 in. h.

178. THE LAST DAYS OF H.M.S. "FORMIDABLE."

Presented by Alderman J. FULLER EBERLE.

"There's a far bell ringing
At the setting of the sun,
And a phantom voice is singing
Of the great days done."

The old *Formidable* anchored off Portishead, with sunset effect.

Water-Colour, 46 in. w. by 30 in. h. Signed and dated 1904.

178a H.M.S. DÆDALUS.

Presented by HEBER MARDON, Esq.

In October, 1860, the *Dædalus*, an old 20-gun frigate (built in 1828), was ordered by the Government to be fitted up and sent to Bristol for use as a training ship by the recently-established Royal Naval Reserve. The ship arrived at the Floating Harbour in June, 1861. She left on September 26th, 1911, for London, to be broken up.

Water-Colour, 51 in. w. by 30 in. h. Signed and dated 1911.

PARSONS (J. F.).

179. DAFFODILS.

Presented by W. JACKS, Esq.

On Canvas, 29 in. w. by 37 in. h. Signed and dated 1888

POULTON (J.).

180. FRUIT.

Permanent Loan from the Bristol Fine Arts Academy.

On Canvas, 35½ in. w. by 28½ in. h. Dated 1846.

PERRAULT (L.).

180a. GOING TO MARKET.

Winterstoke Bequest.

A French peasant-girl resting, with fowls and a basket on her lap.

On Canvas, 38 in. w. by 50 in. h. Dated 1869.

PETTIE (JOHN), R.A.

B. 1839. D. 1893.

John Pettie, R.A., was born at Edinburgh in 1839, where he studied. Elected A.R.A. 1867, R.A. 1873. His works, mainly historical, were numerous, and his colouring usually strong, brilliant and harmonious.

180b. CHARLES SURFACE SELLING HIS ANCESTORS.

Winterstoke Bequest.

"I have got a room full of ancestors above, and if you have a taste for old paintings, egad, you shall have 'em a bargain."—*School for Scandal.*

On Canvas, 23½ in. w. by 17½ in. h.

PICHAT (O.).

181. AN EPISODE AT QUATRE BRAS, 15th June, 1815.

Presented by Alderman J. Fuller Eberle.

At this battle, which took place just before the battle of Waterloo, during the critical time when the French Guards and French cannon were making a desperate attempt to break the English square, a Scotch piper inspired confidence in his comrades by coolly playing his bagpipes outside the lines.

On Canvas, 82 in. w. by 49 in. h. Signed.

POCOCK (Nicholas).

B. 1741. D. 1821.

Nicholas Pocock was the son of a Bristol merchant, and was born in 1741. When quite young he commanded merchant vessels sailing from this port, but had such a liking for art, however, that he left the sea and adopted art as a profession. From 1782 he exhibited paintings of marine subjects and naval engagements and continued to exhibit at the Royal Academy and British Institution until 1815. He was one of the original members of the Water-Colour Society, where he exhibited until 1817. He died at Maidenhead in 1821, aged 80.

182. THE WRECK.

Presented by F. Newcombe, Esq.

Water-Colour, 23½ in. w. by 16¼ in. h. Signed and dated 1791.

183. TENBY, 1789.

Purchased.

Water-Colour, 23 in. w. by 16 in. h.

184. LANDSCAPE.

Permanent Loan from the Bristol Fine Arts Academy.

POOLE (P. F.), R.A.

B. 1810. D. 1879.

Paul Falconer Poole, the English historical painter, was born in 1810 at Bristol. He was almost entirely self-taught in Art and exhibited at the Royal Academy for the first time in 1830. A picture which he exhibited in 1843, "Solomon Eagle exhorting the people to repentance," attracted considerable notice, and this and the "Syon Monastery," in 1846, led to his being elected an Associate of the Royal Academy in the latter year. In 1861 he was elected a full Academician, his success being mainly due to the poetry of his conceptions and his fine colouring. He led a very retired life, and died at Hampstead in 1879. He married the widow of F. Danby, A.R.A., and his brother, James Poole, was Mayor of Bristol, 1858–9.

185. THE VISITATION AND SURRENDER OF SYON NUNNERY to the Commissioners appointed by Cromwell in the Reign of Henry VIII, 1539.

Purchased out of the Capper Pass Bequest.
(*Exhibited at the Royal Academy, 1816.*)

Syon, at Isleworth, on the Thames, was one of the first large monasteries to be suppressed, the convent having been accused of harbouring the King's enemies, and otherwise denying his supremacy. Syon was of the order of St. Bridget.

The canvas is crowded with figures; the sinister-looking commissioners are seated at table, receiving on all sides the riches of the house, and interrogating the sisterhood. Some of these are oppressed with grief, whilst others appear to congratulate themselves on the prospect of release, because all who had taken the veil under twenty-one years of age were declared released from their vows. The Lady Abbess (Sister Agnes Jordan) is seen seated between the Prioress (Sister Margaret Windsor) and the Treasurer (Sister Margaret Dely).

The covered statue of Saint Bridget is on the right of the picture; it is now at Syon Abbey, Chudleigh, Devon. Syon House was founded by Henry V in 1415. It was called "The Monastery of St. Saviour and St. Bridget of Syon." St. Bridget, a princess of Sweden, was born 1304; died in Rome, 1373.

On Canvas, 98 in. w. by 56 in. h.

POPE (Gustav).

185a. A RAINY DAY.

Presented by Miss C. Woodward.
(*Exhibited at the Royal Academy, 1862.*)

Represents a street acrobat and his children sitting in their attic; the rain is seen beating against the window. The daughter is busy darning her stocking, while her little brother lies asleep at her feet. The father, seated by the fire, looks round wistfully at his motherless children.

On Canvas, 36 in. w. by 27 in. h.

PRATT (Jonathan).

B. 1836. D. 1911.

Jonathan Pratt was born at Northampton in 1836. He was a portrait painter of much ability, and settled in Birmingham, where he became a member of the Royal Society of Artists, and its Secretary in 1882. He was a great admirer of the old Dutch School. His interiors, very frequently of Breton cottages, were always finished with minute care. His work was never of an impressionist character, but was characterised by sound and honest elaboration and admirable in its own way.

186. GOING TO THE FÊTE.

Presented by Mrs. W. J. Gale.

Breton peasants outside a farmhouse preparing for a fête.

On Canvas, 43 in. w. by 31 in. h. Signed and dated 1877.

PRITCHARD (E. F. D.).

B. 1809. D. 1905.

187. COAST NEAR BRIDPORT.

Permanent Loan from the Bristol Fine Arts Academy.

188. WEYMOUTH BAY.

Permanent Loan from the Bristol Fine Arts Academy.

PROUT (J. Skinner).

B. 1806. D. 1876.

John Skinner Prout, nephew of Samuel Prout, was born at Plymouth in 1806. He lived for a time in Bristol, working with his friend Müller. He was a member of the Water-Colour Society, and died in 1876.

189. *VESTIBULE OF THE CHAPTER HOUSE, BRISTOL CATHEDRAL.

Presented by F. Newcombe, Esq.

Water-Colour, 11 in. w. by 8 in. h.

PYNE (J. B.).

B. 1800. D. 1870.

James Baker Pyne was born in Bristol in 1800. He was intended for the law, but abandoned it to become an artist. In 1835 he went to London, and exhibited at the Royal Academy for the first time in 1836. In 1842 he was elected a Member of the Society of British Artists, and was for some years its Vice-President. In 1846 he made a tour on the Continent, revisiting Italy in 1851. He died in London in 1870.

190. CLIFTON FROM ASHTON MEADOWS.

Presented by Alfred Capper Pass, Esq.

(Exhibited at the Royal Academy, 1837.)

On Canvas, 53 in. w. by 34 in. h. Signed and dated 1836.

191. CLIFTON, 1837.

Presented by Francis Tagart, Esq.

On Canvas, 71 in. w. by 44 in. h.

192. VIEW FROM THE MENDIPS.

Purchased out of the Capper Pass Bequest.

On Canvas, 57 in. w. by 37 in. h. Signed

193. THE COB, LYME REGIS.

Permanent Loan from the Bristol Fine Arts Academy.

193a THE BRISTOL AVON.

Permanent Loan from the Bristol Fine Arts Academy.

RAPHAEL (S.).

B. 1483. D. 1520.

Raffaello Sanzio, called Raphael, was born at Urbino, in Italy on April 6th, 1483, and died at Rome on Good Friday, April 6th 1520. He received his art education in the school of Pietro Perugino at Perugia. He afterwards painted at Florence, and for many years at Rome, where, until his death, he was occupied chiefly at the Vatican.

194—200. Photographs of the Raphael Cartoons.

Purchased.

The original cartoons are drawn with chalk upon strong paper and coloured in distemper, and hung in the North Gallery of the Victoria and Albert Museum. They were executed by Raphael and his scholars in the year 1513, as copies for tapestry work for Pope Leo X. Each cartoon is about twelve feet high.

194. CHRIST'S CHARGE TO PETER.

195. PAUL AND BARNABAS AT LYSTRA

196. THE MIRACULOUS DRAUGHT OF FISHES.

197. THE DEATH OF ANANIAS.

198. ELYMAS THE SORCERER STRUCK WITH BLINDNESS.

199. PETER AND JOHN HEALING THE LAME MAN.

200. PAUL PREACHING AT ATHENS.

RENI (Guido, ascribed to).

Guido Reni, commonly called "Guido," was born at Calvenzano, near Bologna, in 1575. His father, a musician, failing to persuade his son to follow in his own profession, placed him at the age of 10 in the studio of Calvaert, the Antwerp painter, then living at Bologna. In the beginning of the seventeenth century he went to Rome, where he attracted universal notice, and obtained great distinction during the twenty years he remained there. On his return from Rome he settled at Bologna, where he lived in great splendour, and established a celebrated school. He painted very few portraits, his pictures being chiefly scriptural or mythological, of which there are between two and three hundred in the various collections of Europe. He died at Bologna, August 18th, 1642.

200a. THE REPENTANT MAGDALEN.

Presented by Mrs. Nicholson.

On Canvas, 33 in. w. by 45 in. h.

RIVIERE (Hugh G.).

201. THE RIGHT HON. WILLIAM HENRY, BARON WINTERSTOKE OF BLAGDON.

Painted for the Subscribers for presentation to the Right Hon. Lord WINTERSTOKE, who handed it over to the Art Gallery.

On Canvas, 40 in. w. by 48 in. h. Signed and dated 1907.

ROBERTS (David), R.A.

B. 1796. D. 1864.

201a THE TEMPLE OF DENDERA, UPPER EGYPT (1841).

Presented by the Right Hon. Lord WINTERSTOKE.

(*Exhibited at the Royal Academy, 1841.*)

On Canvas, 84 in. w. by 48 in. h.

ROBERTS (J.).

202. THE RETURN OF THE LIFEBOAT.

Presented by Sir HERBERT ASHMAN.

The lifeboat is being hauled up on the beach by a crowd of willing helpers on its return from the rescue of a party of shipwrecked people. An old man is seen in the middle of the boat with hands clasped, offering up thanks for their deliverance, whilst stalwart fishermen carry the women and children to a safe spot.

On Canvas, 60 in. w. by 43 in. h.

RUITH (Horace van).

203. QUEEN VICTORIA.

Copied by permission of Her late Majesty, after her visit to Bristol in 1899. The original at Windsor Castle was painted by Professor Baron H. von Angeli in 1885.

Presented by the SUBSCRIBERS.

On Canvas, 77 in. w. by 98 in. h.

RUSSELL (Miss Juliana).

204. FROM AN OLD SCOTTISH BALLAD.
Permanent Loan from the Bristol Fine Arts Academy.

205. A LOOK INTO THE PAST.
Permanent Loan from the Bristol Fine Arts Academy.

206. TWO SINGING MAIDENS.
Permanent Loan from the Bristol Fine Arts Academy.

207. WELCOME.
Permanent Loan from the Bristol Fine Arts Academy.

SCHMALZ (Herbert).

B. 1856. (Living.)

208. HOW LONG!
Presented by Mr. and Mrs. YATES STEVENS AND FAMILY in memory of the late Sir Joseph D. Weston.

The picture represents a girl just risen from a chair and gazing through a window upon a country scene with fountains, whilst waiting pensively for her lover. Windows of stained glass, with circular panel representing an armed knight on horseback.

On Canvas, 34 in. w. by 50 in. h. Signed and dated 1883.

SHAW (Walter J.).

209. BANTHAM SANDS, DEVON.
Presented by RICHARD DAVEY, Esq.

On Canvas, 60 in. w. by 30 in. h.

SMITH (Reginald), R.B.A.

210. A PASSING SHOWER—Cornish Coast.
Presented by the ARTIST. 1905.

Water-Colour, 44 in. w. by 29 in. h. Signed.

SPEED (Harold).

210a. HIS MAJESTY KING EDWARD VII.

Presented by Sir EDWARD and Lady JAMES.

The King is shown standing by a table in a Field-Marshal's uniform, and wearing the robe of the Order of the Garter with chaperon, the ribbon of St. Patrick, the Victorian Order at the neck, with the Orders of the Garter, Bath, Thistle and St. Patrick on the breast, and that of St. John of Jerusalem below.

On Canvas, 4 ft. 9 in. w. by 8 ft. 3 in. h.

SPENLOVE-SPENLOVE (F.), R.I.

B. 1866. (Living.)

Mr. Frank Spenlove-Spenlove was born in 1866 at Stirling, N.B., and received the Gold Medal of the Societé des Artistes Français in 1891, besides having several pictures bought by France for the Luxembourg, Paris; and other National collections.

210b. AND THE WINTER SHALL COME.

Winterstoke Bequest.

(*Exhibited at the Royal Academy, 1907.*)

Snow street scene in Bruges, Belgium. Peasants respectfully watching a priest entering a poor home to administer the Last Sacrament.

On Canvas, 72 in. w. by 42 in. h.

STANFIELD (G. Clarkson).

George Clarkson Stanfield, son of William Clarkson Stanfield, R.A., was born in London in 1828. He was a pupil of his father, and painted chiefly continental landscapes, marine subjects, and views of towns. He died at Hampstead in 1878.

211. THE BROLETTO, COMO.

Presented by G. E. BLOOD, Esq.

The Broletto (Town Hall), built in 1215, is constructed of alternate layers of different coloured stones.

On Canvas, 25½ in. w. by 33½ in. h.

STEPHANOFF (James).

B. 1788. D. 1874.

212. SOLDIERS RESTING.

Permanent Loan from the Bristol Fine Arts Academy.

SYER (John), R.I.

B. 1815. D. 1885.

John Syer was born at Atherstone, Warwickshire, in 1815. He came to Bristol in 1848, where he received instruction from Fisher, a miniature painter. His water-colour drawings are bold, free representations of Welsh and English scenery, as are also most of his oil paintings. He was a Member of the Royal Institute of Painters in Water-Colours. He also exhibited at the Royal Academy between the years 1846 and 1875. He died suddenly on June 26th, 1885, at Exeter, whilst on a sketching tour, at the age of 70.

213. THE TIMBER WAGON.

Presented by Alfred Capper Pass, Esq.

A timber wagon is seen wending its way along a country road. There is a pond on the right, with children fishing, and a background of fresh green foliage.

On Canvas, 72 in. w. by 41 in. h.

214. TANTALLAN CASTLE.

Presented by the Subscribers.

"His towers Tantallan vast,
Broad, massive, high, and stretching far,
And held impregnable in war,
On a projecting rock they rose,
And round three sides the ocean flows."
Marmion.

A storm has burst around the rock-bound coast on which the massive castle stands, and a schooner has been forced on to the rocks at the foot of the bold granite cliffs. Heavy, lowering clouds show that the storm has hardly spent its fury as yet, although a bright blue spot in the sky indicates that it is passing away. The sea is breaking over the stranded vessel, on which figures are clinging. Men and women are hurrying down the path to the rugged beach, and in the foreground several men are engaged in saving portions of the wreck, the foremast of the vessel having gone by the board, and been washed on shore. The gloomy-looking towers of the castle stand out in massive grandeur, and a wonderful amount of life and vigour is thrown into the picture. Considered by many the masterpiece of this artist.

On Canvas, 72 in. w. by 48 in. h. Signed and dated 1860.

215. ON THE LYD.

Presented by SAMUEL C. HOSEGOOD, Esq.

This was the last picture painted by Syer. On the eve of the day of his death he remarked to his friend, in whose studio he had been painting: "I'll come in to-morrow, William, just to give one or two more touches." "Sign it," insisted Mr. Widgery. "It'll do—sign it," and John Syer obeyed. That night, in the billiard-room of his hotel, he was seized with pains in the region of the heart, and in thirty-six hours had breathed his last.

On Canvas, 60 in. w. by 40 in. h. Signed and dated 1885.

216. ON THE ROAD TO HARLECH.

Presented by HEBER MARDON, Esq.

(*Exhibited at the Royal Academy, 1874.*)

"Mountains on whose barren breasts
The labouring clouds do often rest."

On Canvas, 49½ in. w. by 40½ in. h. Signed and dated.

217. BRISTOL FROM BRANDON HILL.

Purchased.

Water-Colour, 22 in. w. by 15 in. h. Painted about 1850.

218. FAIRY GLEN, BETTWS-Y-COED.

Permanent Loan from the Bristol Fine Arts Academy.

219. ON THE LYN.

Permanent Loan from the Bristol Fine Arts Academy.

219a. STEPPING STONES, BETTWS-Y-COED, NORTH WALES.

(*Dated 1876.*)

Winterstoke Bequest.

On Canvas, 48 in. w. by 35½ h.

TALBOYS (Mrs. A. Augusta).

220. THE FIRST LESSON—Cat and Kittens with dead Bullfinch.

Presented by The Artist.

On Canvas, 28 in. w. by 17 in. h. Signed.

TIBALDI (Pellegrino).

B. 1527. D. 1592.

Pellegrino Tibaldi, painter and architect, was born in Bologna in 1527, and is sometimes called Pellegrino da Bologna. In 1547 he went to Rome, where he studied the works of Michelangelo, and painted a great deal for Cardinal Poggi. In 1586 he was invited to Spain by Philip II., and employed in the Escurial. He also painted the ceiling of the Madrid Library. After a residence of nine years in Spain he returned to Italy and settled in Milan, where he died about 1592.

221. SOPHONISBA TAKING POISON.

Presented by the Representatives of the late John E. Davies.

Sophonisba was made captive by the Romans at the taking of Cirta from the Carthaginians 205 B.C. On her knees she supplicated Masinissa, one of her captors, to protect her, and he, fascinated by her youth and beauty, married her, in order the better to be able to fulfil her request. For doing so he was severely reprimanded by Scipio Africanus, who pointed out that she, as well as the country, was in the hands of the Romans, who might dispose of them both as they thought fit. At this reproof Masinissa was so deeply affected that he sent her a cup of poison as the only means of deliverance from the Romans that lay in his power. This she resolutely drank, and expired.

On Canvas, 57 in. w. by 47 in. h.

TITCOMB (W. H. Y.).

221a. CAST UP BY THE SEA.

Presented by the Bristol Savages, 1911.

(*Exhibited at the Royal Academy, 1895.*)

The scene is a wreck off St. Ives headland. A ship's boat has drifted ashore, and the fishermen have found a child packed safe and sound in a trunk; one of them is reading a note which had been placed in the box with the baby.

On Canvas, 74 in. w. by 58 in. h.

TOPHAM (F. W.), R.W.S.

B. 1808. D. 1877.

222. PILGRIMS AT CLONMACNOIS IRELAND.

Permanent Loan from the Bristol Fine Arts Academy.

TOWNSEND (Alfred O.).

223. NIGHTINGALE VALLEY—Winter.

Presented by the Misses DENTY.

On Canvas, 32 in. w. by 51 in. h.

TURNER (J. M. W.), R.A.

B. 1775. D. 1851.

Joseph Mallord William Turner was born on April 23rd, 1775, in Maiden Lane, Covent Garden, where his father carried on business as a hairdresser. The friendship of Girtin, the water-colour painter, and the privilege of copying a collection of drawings in the possession of Dr. Monro, of the Adelphi, gave facilities for the development of the young painter's talent at an early age. Turner entered as student of the Royal Academy in 1789, in 1799 he was elected an Associate, and in April, 1802, became a full Academician, at the age of 27. In the same year he made his first tour on the Continent. His *Liber Studiorum* was begun in 1807, and forms perhaps the most satisfactory monument to his genius. In 1839 he sent the last picture to the Academy, in which his full power was shown, namely, "The fighting *Temeraire* tugged to her last berth." After a life of almost unrivalled success, and an industry unsurpassed, this great landscape painter died unmarried at Chelsea, on December 19th, 1851. He was buried by the side of Sir Joshua Reynolds in St. Paul's Cathedral.

224. VIEW OF BRISTOL FROM THE SOUTH-EAST.

Purchased.

Water-Colour, and Engraving of same (1796), 5½ in. w. by 3½ in. h.

225. THE OLD HOTWELL HOUSE, 1791.

Permanent Loan from the Bristol Fine Arts Academy.

Signed and dated 1791.

225a. LIBER STUDIORUM.

Set of 71 engravings, in 36 frames. All first states, except No. 66.

Presented by GEORGE E. BLOOD, Esq.

VANDYCK (Sir Anthony).

B. 1599. D. 1641.

In 1632 Charles I. sent an invitation to the great Flemish painter to come to London, and appointed him Principal Painter in Ordinary to their Majesties at St. James's. Vandyck was knighted in the following year, and settled in England for the rest of his life

226. HENRIETTA MARIA, QUEEN OF CHARLES I.

Permanent Loan from the Bristol Fine Arts Academy.

VERTUNI (A.).

227. THE PONTINE MARSH, ITALY.

Presented by Mrs. C. H. Ames.

Evening scene, with cattle, in the marshes near Rome.

On Canvas, 58 in w. by 29 in. h.

WAITE (E. W.).

228. AUTUMN — Abinger Mill Pond, near Dorking.

Presented by Charles Thomas, Esq.

On Canvas, 43½ in. w. by 29½ in. h. Signed and dated 1887.

WALTER (J.).

B. 1783. D. 1856.

Joseph Walter was born in Bristol in 1783. He was a marine painter, exhibited at the Royal Academy between 1836 and 1847, and died in 1856.

229. THE "GREAT WESTERN" ON HER FIFTH PASSAGE FROM BRISTOL TO NEW YORK.

Presented by Alderman J. Fuller Eberle.

On Canvas, 59 in. w. by 35 in. h. Signed and dated 1839.

WARD (Mrs. E. M.).

B. 1832. (Living.)

230. CHATTERTON, 1756.

Presented by HEBER MARDON, Esq.

(*Exhibited at the Royal Academy, 1873.*)

"Each Saturday he, Chatterton, returned from Colston's (The Bristol Bluecoat) School . . . and hastened home to the happy solitude of the attic he had appropriated as his study under his mother's roof . . . with his books, papers and drawing materials, and there . . . he is found with his parchments, a great piece of ochre in a brown pan, pounce bags full of charcoal dust and also a bottle of black-lead powder, etc."—*Wilson.*

On Cannvas, 46 in. w. by 36 in. h.

WARN (Miss E. B.).

231. JOHN BEDDOE, M.D., F.R.S.

Presented by SOME OF HIS FRIENDS, 1907.

Dr. John Beddoe was born at Bewdley in 1826, and died at Bradford-on-Avon July 19th, 1911.

On Canvas, 29½ in. w. by 35½ in. h. Signed and dated 1905.

WATTS (G. F.), O.M., R.A.

B. 1817. D. 1904.

G. F. Watts was born in London in 1817. Was a frequent exhibitor at the Royal Academy. He did portraits of the most prominent men of his time. Is famous for his great allegories, of which this is one of the best known. He also executed some fine pieces of sculpture. Elected A.R.A. 1867, and R.A. the following year. Died 1904.

231a. LOVE AND DEATH.

Winterstoke Bequest.

Signed and dated 1875.

"The progress of the inevitable, but not terrible Death, partially, but not completely, overshadows Love." On the threshold of the house of Life stands Love, a fair boy, his bright

wings ruffled, vainly striving to prevent the entrance of Death, who, with resistless though lightly exerted strength, bears him back, whilst the blossoming roses drop withered from the door-post. Love may endeavour to avert but cannot contend with the inevitable. Yet light falls upon the white-draped form of Death, though Love sees only the shadow, and the calm and gentle mien of Death and her bowed head, with uplifted arm in token of sovereignty—Watts thought of Death as a woman, implying that she is nurse and consoler, and perhaps the mother of another life—show her to be, could Love interpret her rightly, the friend of both Love and Life. The painting shows Watts's great imaginative power, and symbolises one of the world's greatest and most mysterious sorrows.

The first sketch of this picture was exhibited at the Dudley Gallery, London, in 1870. The life size picture was at the First Exhibition of the Grosvenor Gallery in 1877. Replicas of this subject by Watts are in the Tate Gallery (1887), the Whitworth Institute, Manchester (1877), and the National Galleries of South Australia and Victoria (Melbourne).

On Canvas, 30 in. w. by 60 in. h.

WEBB (James).

James Webb was well known for his seascapes and coast scenes He exhibited at the Royal Academy from 1853 to 1888. He died in March, 1895.

232. BAMBOROUGH CASTLE.

Presented by Myles A. Clarz, Esq.

Bamborough Castle is situated on the north-eastern extremity of the coast of Northumberland. It stands on a lofty mass of basaltic rock, the side facing the sea being 150 ft. above the sea level.

On Canvas, 71 in. w. by 42 in h. Signed and dated 1862.

233. COLOGNE CATHEDRAL.

Presented by Myles A. Clark, Esq.

The City of Cologne as seen from the river. The cathedral at that time did not possess the two handsome towers now so conspicuous in all views.

On Canvas, 71 in. w. by 48 in. h. Signed and dated 1869.

WEIGALL (H.).

234. TRUMPETER OF THE ROYAL HORSE GUARDS (Blue).

Permanent Loan from the Bristol Fine Arts Academy.

(*Exhibited at the Royal Academy, 1878.*)

WELLS (George).

235. STILL POOL ON THE LLEDR.

Permanent Loan from the Bristol Fine Arts Academy.

WEST (Benjamin), P.R.A. (School of).

Benjamin West was born in Pennsylvania in 1738. He early became famous in this country as an historical painter, and was elected President of the Royal Academy in 1792. He died in London in 1820.

236. THE BAPTISM OF HENRY VIII., 1491.

Presented by Lady Smyth.

The picture represents Richard Fox, Bishop of Exeter (afterwards Bath and Wells) baptising the infant Prince in the Church of the Observant Friars at Greenwich, in the presence of King Henry VII., ladies of the Court, and, on the left, Ann Luke, the nurse.

WEST (William).

B. 1801. D. 1861.

William West, landscape painter, was born at Bristol in 1801, where he practised for most of his life. He began exhibiting at the Royal Academy in 1824 with a sacred subject, but eventually became famous for his landscapes. In 1851 he was elected a Member of the Society of British Artists, to whose exhibitions he was a constant contributor. He exhibited at the Royal Academy for the last time in 1851, and died at Chelsea in January, 1861.

237. CLIFTON, 1830.

Presented by Alfred Capper Pass, Esq.

The view is from Observatory Hill—the Observatory at that time being West's studio—looking down the Avon, which is seen at high tide. In the distance may be seen the Severn and the Welsh hills.

On Canvas, 36 in. w. by 27 in. h. Signed and dated 1830.

238. SLATE ROCKS, ILFRACOMBE.

Presented by G. E. Blood, Esq. 1905.

On Canvas, 57 in. w. by 36 in. h. Signed.

239. SIMPLON PASS, SWITZERLAND.

Presented by Alfred E. Hudd, Esq. 1905.

On Canvas, 46 in. w. by 55 in. h.

240. SCENE IN NORTH WALES.

Permanent Loan from the Bristol Fine Arts Academy.

WHATLEY (Henry).

B. 1842. D. 1901.

241. A REVERIE.

Permanent Loan from the Bristol Fine Arts Academy.

WILLIAMS (W.).

242. *HOTWELLS AND ROWNHAM FERRY, 1784.

Presented by Alderman J. Fuller Eberle.

On Canvas, 50 in. w. by 39 in. h.

WILLIAMSON (W. H.).

243. A ROUGH DAY IN THE CHANNEL.

Permanent Loan from the Bristol Fine Arts Academy.

WILLIS (H. Brittan), R.W.S.

B. 1810. D. 1884.

H. Brittan Willis was born at Bristol in 1810, and painted landscapes and animals. He exhibited at the Royal Academy between 1844 and 1861, twenty-seven works in all. He died in 1884.

244. SALTWOOD CASTLE, KENT.

Purchased out of the Capper Pass Bequest.

On Canvas, 56 in. w. by 36 in. h. Signed and dated 1851.

245. SCENE NEAR DURSLEY.

Permanent Loan from the Bristol Fine Arts Academy.

WILLIS (John).

John Willis was noted as a painter of architectural interiors, many of which he contributed to the Royal Academy exhibitions between 1829 and 1852.

246. *THE LORD MAYOR'S CHAPEL—Interior, looking East.

Purchased.

Water-Colour, 13 in. w. by 17 in. h.

WILSON (Richard), R.A.

B. 1714. D. 1782.

Richard Wilson first attracted attention by his portraits, but following on a visit to Italy gained for himself the highest place amongst classical landscape painters. He was one of the original members of the Royal Academy.

247. PORTRAIT OF THE ARTIST.

Permanent Loan from the Bristol Fine Arts Academy.

WOLFE (George).

B. 1834. D. 1890.

George Wolfe was born in Bristol on January 11th, 1834, and commenced drawing in 1851, at the age of 17. He made rapid improvement, painted in oils and water-colours, and was so successful that in 1857 he had a picture hung in the Royal Academy. Others followed until 1867, when he ceased to exhibit He lived the greater part of his life in Clifton, where he died in 1890.

248. MONT ORGEUIL CASTLE, JERSEY.

Presented by W. Jacks, Esq.

On Canvas, 72 in. w. by 42 in. h.

249. ON THE FLOAT, BRISTOL.

Permanent Loan from the Bristol Fine Arts Academy.

WOOVILLE (R. Caton), R.I.

250. QUEEN VICTORIA KNIGHTING HERBERT ASHMAN, Esquire, First Lord Mayor of Bristol, at the Council House, Nov. 15th, 1899.

Presented by the Subscribers.

(Exhibited at the Royal Academy, 1902.)

The last public ceremony performed by Queen Victoria was the opening of the Convalescent Home.

On Canvas, 96 in. w. by 60 in. h. Signed and dated.

WYARD (J.).

251. SKETCHING IN LEIGH WOODS.

Permanent Loan from the Bristol Fine Arts Academy.

MÜLLER (W. J.).

252. RUINS AT GORNOU, EGYPT—Sunset.

John Curnock Bequest.

Exhibited at the Royal Academy, 1840.)

On Canvas, 54 in. w. by 30 in. h. Signed and dated.

253. ST. MARY REDCLIFF. (A Study.)

Artist unknown.

View of Castle Garth, Newcastle-on-Tyne, with the spire of St. Mary Redcliff substituted for that of St. Nicholas at Newcastle.

Water-Colour, 7¾ in. w. by 11 in. h.

254. REPRODUCTIONS OF LINE ENGRAVINGS by German, French and Italian Masters.

Presented by the TRUSTEES OF THE BRITISH MUSEUM.

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255. SHARPLES COLLECTION.

PERMANENT LOAN FROM THE BRISTOL FINE ARTS ACADEMY.
Nos. 1—97.
(1—92 in ANTE-ROOM; 93—97 in GALLERY V.)

1—57. Pastel Portraits by JAMES SHARPLES.

B. 1750. D. 1811.

Size, 9 in. by 7 in.

1. GENERAL WASHINGTON (1732—1799).
First President of the United States.

2. MRS. WASHINGTON.

3. GENERAL WASHINGTON (1732—1799).
First President of the United States.

4. GOUVERNEUR MORRIS (1752—1816).
American Statesman.

5. GENERAL ALEXANDER HAMILTON (1757—1804).
American Statesman.

6. JOHN ADAMS (1735—1826).
Second President of the United States.

7. THOMAS JEFFERSON (1743—1826).
Third President of the United States.

8. JAMES MADISON (1751—1836).
Fourth President of the United States.

9. MRS. MADISON.

10. AARON BURR (1756—1836).
American Politician.

11. ALBERT GALLATIN (1761—1849).
American Statesman.

12. DR. BENJAMIN RUSH (1745—1813).
American Physician.

13. REV. JEDIDIAH MORSE (1761—1826).
American Geographer.

14. CLEMENT MOORE.
Son of Bishop Moore, New York.

15. MYERS FISHER.
Philadelphia.

16. FRANCIS J. JACKSON (1770—1814).
English Diplomatist.

17. MRS. JACKSON.

18. JOHN STEWART (1794—1822).
American Philosopher.

19. SIR JOSEPH BANKS (1743—1820).
English Naturalist.

20. SIR HUMPHREY DAVY (1778—1829).
English Scientist.

21. SIR WILLIAM HERSCHELL (1738—1822).
English Astronomer.

22. DR. JOSEPH PRIESTLEY (1733—1804).
English Scientist.

23. DR. ERASMUS DARWIN (1731—1802).
English Physician and Poet.

24. WILLIAM STRUTT (1756—1830).
English Inventor.

25. LOUIS PHILIPPE (1773—1850).
King of the French, 1830–48.

26. DUKE DE LIANCOURT (1747—1827).
French Philanthropist.

27. DUKE DE MONTPENSIER (1775—1807).
Brother of Louis Philippe.

28. COUNT DE BEAUJOLAIS (1779—1808).
Brother of Louis Philippe.

29. GEORGE W. LAFAYETTE, son of the Marquis de Lafayette (1757—1834).

30. CHARLES M. DE TALLEYRAND (1754—1838).
French Statesman.

31. ROBERT SOUTHEY (1774—1843).
English Poet.

32. DR. THOMAS BEDDOES (1760—1808).
English Physician.

33. WILLIAM GODWIN (1756—1836).
English Author.

34. PORTRAIT OF A NAVAL OFFICER.

35. MISS BUSH.

36. ARTHUR M. BROWNE, M.P. (1756—1805).

37. DR. JOHN KING.
Bristol Physician.

38. DR. HAYGARTH.

39. DR. COGAN.

40. REV. ROWLAND HILL (1744—1833).
Eminent English Preacher.

41. REV. RICHARD GREAVES.

42. REV. WATSON.

43. MR. BROWN.
Novelist.

44. LADY WILMOT.

45. GENERAL NORTH.

46. DR. BILSBOROUGH.

47. SIR G. DUNBAR.

48. DR. JOHNSON.

Derby.

49. MR. TEMPLE.

50. THOMAS LAW (1759--1834).

Brother of Lord Ellenborough and friend of Geo. Washington

51. SIR ROBERT LISTON (1742—1836).

English Diplomatist.

52. LADY LISTON.

53. MR. VANDERHORST.

54. MRS. MORGAN.

55. COMMANDER DE THOUISY.

Grand Knight of Malta.

56. MRS. BROWN.

57. CHARLES TOWNSEND.

Bath.

57a MISS COLLARD, as a child, with drum. About 1809.

Purchased.

Pastel. 7½ in. w. by 9½ in. h.

58—65. Pastels by JAMES SHARPLES, Jun.

D. 1839.

58. JAMES SHARPLES (1750—1811).

59. STILL LIFE.

60. STILL LIFE.

61. IN THE KITCHEN.

62. STILL LIFE.

63. STILL LIFE.

64. STILL LIFE.

65. STILL LIFE.

65a. STILL LIFE. Four pastels.
Mrs. HUNT Bequest.

66—74. Miniatures by Mrs. ELLEN SHARPLES.

B. 1769. D. 1849.

66. DR. JOSEPH PRIESTLEY.

67. MRS. MORGAN.

68. SIR JOSEPH BANKS.

69. PORTRAIT OF A GENTLEMAN.

70. PORTRAIT OF A GENTLEMAN.

71. PORTRAIT OF THE ARTIST.

72. GENERAL WASHINGTON.

73. GENERAL HAMILTON.

74. NORTH-AMERICAN INDIAN.

75—78. Needlework Pictures by Mrs. ELLEN SHARPLES.

75. DEER HUNT (1790).

Signed and dated

76. FISHERMEN (1805).

77. CAIUS MARIUS AT CARTHAGE (1804)

78. EASTERN HEADS (1792).

79—97 Oil Paintings by Miss ROLINDA SHARPLES.

B. 1797. D. 1838.

79. MADAME CATALINI (1779—1849).

Italian Singer.

Sang in Bristol in *The Messiah* etc., at St. Paul's Church, 1814, and at the Assembly Rooms in 1821.

80. PORTRAIT OF A LADY.

81. REV. SYDNEY SMITH (1771—1845).
English Wit and Divine.

82. REV. GEORGE CRABBE (1754—1832).
English Poet.

83. SIR JOHN SMITH (1754—1837).
English General.

84. PORTRAIT OF THE ARTIST (1797—1838).

85. THE ARTIST AND HER MOTHER.

86. STUDY OF FLOWERS.

87. STUDY OF FLOWERS.

88. CHEDDAR (about 1830).

89. THE VIRGIN IN ADORATION.

90. BLOWING THE CANDLE.

90a. MRS. SHARPLES.
Mrs. HUNT Bequest.
On Canvas, 9½ in. w. by 12 in. h.

256 (91) THE WOMAN AT THE WELL.

257 (92). THE VILLAGE GOSSIPS.

258 (93). MRS. ELLEN SHARPLES (1769—1849).
The Mother of the Artist (painted about 1836).

259 (94). THE STOPPAGE OF THE BANK.
Suspension of payment, February 25th, 1822.
Size, 4 ft. by 2 ft. 9½ in. Mahogany panel.

260 (95). THE TRIAL OF COLONEL BRERETON.

After the Bristol Riots, 1831 (see Key to Picture in Specia Catalogue of this collection).

261 (96). THE CLOAK-ROOM, CLIFTON ASSEMBLY ROOMS.

262 (97). THE CLIFTON RACE-COURSE, 1836.

CENTRAL HALL.

Sculpture.

S. 1. EVE AT THE FOUNTAIN.

E. H. BAILY, R.A. 1822.

Presented by the SUBSCRIBERS. 1826.

"As I bent down to look, just opposite,
A shape within the wat'ry gleam appeared,
Bending to look on me: I started back,
It started back; but pleas'd I soon return'd,
Pleas'd it returned as soon with answering looks
Of sympathy and love."

Paradise Lost, Book IV., lines 460-465.

This exquisite piece of original sculpture was purchased chiefly by subscription in the year 1826, and was presented to the Bristol Institution.

Edward Hodges Baily was born at Bristol in 1787. He was the son of a Bristol ship's carver, and to this fact must be attributed his early bent towards the art of sculpture. He was for a time a pupil of Flaxman, and while a student at the Royal Academy carried off the silver and gold medals for sculpture. In 1821 he became a Royal Academician. Among the various statues Baily executed were those of Sir Robert Peel and Earl Grey, also the statue of Nelson in Trafalgar Square. He exhibited at the Royal Academy from 1810 to 1862 no less than 187 works. His death took place on May 22nd, 1867.

S. 2. EURYDICE.

(Marble Statue.)

Sir JOSEPH E. BOEHM, Bart., R.A.

Presented by the Executors of the late John Fuller.

Eurydice, in Greek mythology, was the wife of Orpheus. She died from the bite of a serpent, whereupon Orpheus descended into Hades, and by the charms of his lyre persuaded Pluto to restore her to life. He did this on condition she should walk behind her husband, who should not look back until both had arrived in the upper world. Orpheus, overcome by anxiety, looked round, only to behold her caught back into the infernal regions.—*Century Cyclopædia of Names.*

Sir Joseph Edgar Boehm was born at Vienna in 1834, and came to England in 1862. He was nominated Sculptor in Ordinary to the Queen in 1881, elected a Royal Academician in 1882, and created a Baronet in 1889. He died in December, 1890. Sir Joseph E. Boehm was entrusted with many of the statues of Her Majesty at the Jubilee of 1887, Bristol's statue in College Green being his work.

S. 3. E. H. BAILY, R.A.

(Marble Bust.)

E. G. PAPWORTH. 1869.

Edgar George Papworth was born in 1809. He first exhibited at the Royal Academy in 1832. He married a daughter of E. H. Baily, R.A., the sculptor, in whose studio he was employed. He died at Highgate in 1860.

S. 4. JOHN BISHOP ESTLIN.

Marble Bust.

E. H. BAILY, R.A. 1856.

John Bishop Estlin was born in 1788. He was a surgeon, and founder of the Bristol Eye Dispensary. He died on June 10th, 1853.

S. 5. SIR THOMAS LAWRENCE, P.R.A.

(Marble Bust.)

E. H. BAILY, R.A. 1830.

Sir Thomas Lawrence was born at Bristol on May 4th, 1769. He early distinguished himself for his ability in drawing. His father was landlord of the Black Bear Inn, Devizes; and the first efforts of the young painter which attracted notice were portraits in chalk of his father's customers. At the early age of 10 years he was kept employed in portrait painting in crayons at Oxford, but soon afterwards went to Bath, where he met with extraordinary success. In 1787 he went to London, where he received much valuable advice from Sir Joshua Reynolds, and became a student of the Royal Academy. In 1791 he was elected an Associate of the Academy. In 1794 he was made a Royal Academician, was knighted in 1815, and on the death of Benjamin West in 1820 he was unanimously elected to succeed him as President of the Royal Academy. In 1829 he received the freedom of his native city, Bristol. From the time of his election as a Member of the Academy to his death Sir Thomas Lawrence's career as a portrait painter was unrivalled; he contributed, from 1787 to 1830 inclusive, 311 pictures to the exhibitions of the Royal Academy. He died suddenly on the 7th of January, 1830, at his house in Russell Square, London. He was interred in St. Paul's Cathedral, where he rests by the side of his predecessor, Sir Joshua Reynolds.

S. 6. MARY CARPENTER.

(Marble Bust.)

R. PRICE. 1861.

Richard Price was born in 1820, at Bristol. He was a student in the Bristol School of Art, and obtained a bronze medal for modelling in 1857. He died on September 30th, 1865.

Presented by Mrs. J. Norris.

Mary Carpenter, the philanthropist, was born at Exeter in 1807. She was the daughter of the Rev. Dr. Lant Carpenter, a Unitarian minister and a man of distinction. When she was 10 years old her father removed to Bristol. In 1852 she was the means of establishing the Reformatory School at Kingswood, the first of its kind in the kingdom. She died in 1877, aged 71.

S. 7. JAMES GREIG SMITH.

(Bronze Bust.)

E. F. FABIAN.

Presented by the Subscribers.

James Greig Smith was an eminent Clifton surgeon; born on July 21st, 1853, he died prematurely on May 28th, 1897.

S. 8. JOHN LOCKE, M.A., F.R.S.

(Plaster-cast Bust.)

E. G. PAPWORTH.

Presented by H. A. Palmer, Esq. 1862.

John Locke, the celebrated philosopher, was born at Wrington on August 29th, 1632, and died at Oates, High Laver, Essex, on October 28th, 1704.

S. 9. QUEEN VICTORIA.

Bronze Medallion.)

Sir JOSEPH E. BOEHM, Bart., R.A.

Presented by Alderman J. Fuller Eberle.

S. 10. SIR GREVILLE SMYTH, BART. 1885.

(Marble Bust.)

ARIDIEONI.

Presented by Lady Smyth.

(In Greville Smyth Room).

S. 11. GIRL'S HEAD.

(Marble Medallion.)

E. H. BAILY, R.A. 1850.

Presented by W. W. Hughes, Esq.

S. 12. CHRISTOPHER JAMES THOMAS,
Mayor of Bristol, 1874-5.

(Marble Bust.)

T. R. ESSEX. 1895.

Presented by Charles Thomas, Esq.

Christopher James Thomas was born in 1807, and was for thirty-nine years a member of the Bristol Corporation. He died in 1894.

S. 13. E. H. BAILY, R.A.

(Plaster Cast.)

E. G. PAPWORTH. 1856.

Presented by W. W. Hughes, Esq.

From the original statue in the possession of John Neeld, Esq.

S. 14. ROMAN EMPRESS ANTONIA.

Born B.C. 38. Died A.D. 38.

(Marble Bust.)

Artist unknown.

Presented by W. Hudson Heaven, Esq.

S. 15. ADMIRAL ROBERT BLAKE.

(Plaster Cast.)

E. H. BAILY, R.A.

Born 1599. Died 1659.

Original in the Shire Hall, Taunton.

Presented by Rev. J. Heyworth, 1861.

Admiral Blake was born at Bridgwater 1599. As Captain he engaged in the defence of Bristol in 1643. Died 1659.

S. 16. THALIA.

(Plaster Cast.)

S. 17. DANCING GIRL.

(Plaster Cast, after Canova.)

S. 18. VENUS DE MEDICI.

(Plaster Cast.)

Venus, the Goddess of Beauty. After the famous antique statue originally placed in the villa of Fernando di Medici at Rome, but removed to Florence in 1680.

S. 19. HEBE HASTENING TO GIVE THE NECTAR TO JUPITER.

(Plaster Cast, after Canova.)

Hebe is described as the blooming Goddess of Youth, daughter of Jupiter and Juno. She was made by her mother cup-bearer to the gods. She is represented as a young virgin crowned with flowers, and had the power of restoring gods and men to the vigour of youth.

S. 20. MILTON SHIELD—Paradise Lost.

(Plaster Cast.)

MOREL LAVEUIL, 1866.

Presented by Robert Lang, Esq.

S. 21. EDMUND BURKE.

(Bronze Statuette.)

J. H. FOLEY, R.A.

Purchased 1906.

(Formerly the property of the late Sir Henry Irving.)

Edmund Burke was born in 1729. He was Member of Parliament for Bristol from 1774 to 1780. He died in 1797.

J. H. Foley, R.A., was born 1818, and died 1874.

S. 22. ATALANTA.

(Marble Figure.)

Artist unknown.

Presented by Mrs. Pethick.

Atalanta, according to heathen mythology, was daughter of the King of Scyros; celebrated for her powers as a runner. She is here represented tying on her sandals.

S. 23. HERMES.

(Plaster Cast.)

PRAXITELES.

Presented by F. F. Tuckett, Esq.

Original statue found at Olympia, 1880.

S. 24. CHARITY.

(Plaster Cast.)

J. FLAXMAN, R.A.

Presented by Col. Biggs.

S. 25. HEAD OF AJAX.

(Plaster Cast.)

Presented by Dr. Porter. 1845.

S. 26. R. S. POPE.

(Plaster Cast.)

J. HAVARD THOMAS.

Presented by L. S. Pope, Esq.

S. 27. Rev. HENRY I. ROPER.

(Plaster Cast.)

J. HAVARD THOMAS.

(*Original exhibited at the Royal Academy, 1873.*)

S. 28. WILLIAM SHAKESPEARE.

(Plaster Cast.)

Copied by GEO. BULLOCK in 1814 from the bust in Holy Trinity Church, Stratford-upon-Avon.

Presented by A. Cecil Powell, Esq.

S. 29. LITTLE SAMUEL.

(Marble Figure.)

FRANCESCO BAZZANI.

Purchased 1910.

S. 30. RAPE OF THE SABINES.

(Alabaster Group.)

GIOVANNI DEI BOLOGNA.

(Original in Florence.)

Purchased 1910.

The Romans, by the decree of Romulus, made a sudden assault upon the unmarried women of the Sabines, a neighbouring race, at a celebration of games in honour of the God Consus and abducted them by force.

S. 31. W. J. MÜLLER.

(Terra-cotta Bust.)

N. BRANWHITE.

Purchased 1910.

S. 32. EDWARD BIRD, R.A.

(Plaster Cast.)

Sir FRANCIS CHANTREY, R.A. 1816.

Purchased 1910.

S. 33. PRINCESS ALEXANDRA OF DENMARK.

(Plaster Cast, 1862.)

Mrs. MARY THORNEYCROFT.

Presented by Mrs. S. A. Waldy.

S. 34. PRINCESS ALICE.

(Plaster Cast, 1862.)

Mrs. MARY THORNEYCROFT.

Presented by Mrs. S. A. Waldy.

QUEEN VICTORIA.

(Marble Bust.)

CARLO NICOLI.

Presented by Henry Kater Cripps, Esq.

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EBEN LARKIN (in wax)
By Henry Williams

PORTRAIT OF A MAN
Artist Unknown

4/17

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